

# Musical America

JANUARY

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MUSIC ROOM

Symphony-Opera USA—  
Success of Operation  
Not Just Theoretical

Community Concerts  
Holds 30th Annual  
Conference in New York

Orchestral Season  
In Full Swing  
Throughout Nation

Verdi and Wagner  
Operas Open  
La Scala in Milan

MAY

ROBERT  
SHAW

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FROM COAST TO COAST AMERICA HAILS

# JOHANNA MARTZY

"CAPTIVATING QUEEN  
OF THE VIOLIN" *Cincinnati Enquirer*



ANTHONY DI GESU

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JUL 1 1959 O

## AMERICAN DEBUT

(Soloist with Cincinnati Symphony Orchestra)  
Thor Johnson, conducting

"... a big, singing style such as only a half-dozen or so violinists anywhere could produce. At one fell swoop, she indicated that she is a major talent, one of the elite of the world ... a captivating queen of the violin."—Cincinnati Enquirer, Oct. 26, 1957

"The most fiery violin playing we have had in many a moon. The young violinist acknowledged a storm of applause. An inspired poetess ... she scales some tremendous heights ..."—Cincinnati Times-Star, Oct. 26, 1957

## DENVER

(Soloist with Denver Symphony Orchestra)  
Saul Caston, conducting

"... warmth and opulence, poetic feeling and an almost breathless singing quality ... exceedingly rare feeling for phrasing ... beautifully flowing sound ... robust violin playing ... imbued with personal poetry and lyricism ... the audience was delighted by Miss Martzy."—Denver Post, Oct. 30, 1957

## "GUEST STAR CHARMS" (Headline)

"... deft and delicate interpretation of this difficult work." (Beethoven Concerto in D for Violin).—Rocky Mountain News, Oct. 30, 1957

## LOS ANGELES

(Soloist with Los Angeles Symphony Orchestra)  
Eduard van Beinum, conducting

"Miss Martzy tossed off a very agile, brilliant Mendelssohn Concerto. Nothing daunted her technically."—Los Angeles Mirror News, Dec. 13, 1957

"Miss Martzy proved to be a violinist of considerable temperament."—Los Angeles Times, Dec. 13, 1957

## SPOKANE (Recital)

"... a 14-karat artist."—The Spokesman Review, Dec. 5, 1957

## NEW YORK DEBUT

(Soloist with New York Philharmonic)  
Andre Cluytens, conducting

"By all signs the girl is a winner ... made Bach a lesson in classic poise and Bartok an exciting adventure in exotic color ... nobly endowed young lady."—World Telegram & Sun, Nov. 10, 1957

"An artist of remarkable perception ... presents an appearance of classic beauty which is like the style of her playing—simple, direct and deeply sincere ... a brilliant virtuosity ... projected with intensity and yet with excellent musical taste."—New York Post, Nov. 10, 1957

"An exceedingly telling violinist. Her Bach was strong and in the final movement extraordinarily graceful ... warmly fluent sense of musicianship ... first-rate violinist."—Herald Tribune, Nov. 10, 1957

"A debut to be remembered ... she left no question that she is to be heard soon again."—Journal American, Nov. 10, 1957

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## Its Success Is Not Just Theoretical

**T**HE most heartening feature of the project to encourage more of our symphony orchestras to enter the field of opera production is the fact that it is not just another bright idea which might or might not work out in practice.

Statistics and the testimony of organizations that have gone into it reveal that symphony-sponsored opera has been virtually 100% successful wherever it has been undertaken. Here are some typical responses:

"Our two efforts to date have been smashing successes! 'Amahl' played to three capacity houses (total 9,000)—two of them having been youth concerts; and 'La Bohème', which we did last year on our subscription series, was sold out as well."—*Mark P. Huber, Manager, Wichita Falls Symphony.*

"We did a performance of Verdi's 'Otello' (in concert form) last season which turned out very successfully."—*Mrs. Hugh E. McCreery, Manager, Seattle Symphony.*

"Not only have we done operatic performances with great success, but we have had similar experiences with the great ballet companies of the world as part of our series."—*Ralph Black, Manager, National Symphony, Washington, D. C.*

"Our experience with concert versions of opera has been excellent."—*Mrs. R. B. von Maur, Manager, Tri-City Symphony, Davenport, Iowa.*

### Commonest Forms of Operation

The two commonest forms of operation are (1) full production under the auspices of the orchestra alone with the opera performance as a part of the regular orchestra series; (2) a "per-service" arrangement between the orchestra and a separate opera organization or other sponsor in which the orchestra hires out for a fixed fee paid by the sponsor and assumes no responsibility for the production aside from its own performance.

The latter arrangement is in the minority, but it works out well under certain conditions. With the Philadelphia Orchestra, for instance, Manager Donald L. Engle says: "We have presented a single performance on more or less an annual basis under the auspices of Emma Feldman's All-Star Series here. To do this we have simply allocated to her one of our regular services on a flat fee basis just as we would to a local impresario in any other city. Miss Feldman

has then arranged a cast which met with Mr. Ormandy's approval, and has arranged for other details such as costumes, lighting, and very simple stage props if these were desired."

"The Dallas Symphony," says manager Alan Watrous, "has co-operated with the newly-formed Dallas Civic Opera Association which has launched a new opera company this fall. The Symphony's part in the venture is making the orchestra available to the opera on a per-service basis, and in doing so has been able to extend its own season for the personnel of the orchestra which is of great value to the Symphony because in being able to offer a longer season we can attract better musicians."

### Undertakes Own Productions

Until two seasons ago, the Buffalo Philharmonic presented the New York City Opera under its own auspices (which is yet another way of linking orchestra and opera), but in 1955-56 the orchestra undertook its own production of "Don Giovanni" which, according to Henry M. Hollenstine, special assistant to the manager, was completely sold out for two performances. Due to certain peculiarities of Kleinhans Music Hall, the staging of opera is difficult and expensive there, and, for the 1956-57 season the orchestra adopted the concert-version for "Aida" and currently is presenting the final scenes of "Elektra" in the same form.

The American Symphony Orchestra League, the American Federation of Musicians, and the American Guild of Musical Artists are well aware of the benefits that can and do redound to their members. But the orchestras themselves are the most eloquent in their appreciation.

There are two reasons why the National Symphony has, for several years, had opera as a part of its regular concert series, according to Manager Black. "One, we fervently believe that symphonic works and operatic works are closely related and that it is our responsibility to the community to present opera as well as symphonies. Two, we believe that by making a more varied program—still in keeping with the purposes of a symphony orchestra—we can increase our attendance."

Observing that the orchestra has had great success with both opera and ballet, Mr. Black goes on to say: "This has stimulated sales and won many new friends to our symphony concerts who heretofore had been opera and ballet

(Continued on page 4)

# Musical America

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## In this issue

**Operation Symphony-Opera U.S.A.**  
(Page 3).

Chicago Symphony concerts reviewed. National Association of Schools of Music holds conference (Page 5).

San Francisco Symphony season opens (Page 6).

Cincinnati Symphony gives "The Consul" (Page 6).

St. Louis Symphony appoints Van Remoortel as permanent conductor (Page 7).

Los Angeles Symphony led in successful concerts by Van Beinum (Page 7).

Miami hears world premiere of Beethoven score (Page 8).

Cleveland concerts reviewed (Page 8).

Mephisto (Page 9).

Community Concerts holds 30th conference in New York City (Page 10).

Artists and Management (Page 12).

Pittsburgh season covered (Page 13).

Mexico City has opera season with internationally known artists (Page 14).

Monterey, Mexico, has fifth year of opera (Page 14).

La Scala opens in Milan with "A Masked Ball" (Page 16).

Metropolitan Opera revives "Orfeo ed Euridice" (Page 18).

NBC Opera gives Poulenc's "Dialogue of the Carmelites" on television (Page 31).

Reviews: opera at the Metropolitan (Page 18); other opera in New York (Page 31); orchestras in New York (Page 34); recitals in New York (Page 37); new recordings (Page 32); new music (Page 40); books (Page 46).

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# Operation Symphony-Opera U. S. A.

(Continued from page 3)

devotees exclusively. We would like to say too that we also feel that we have introduced many of our audiences to ballet and opera who heretofore had simply been symphony fans.

"We have found it to be a very happy experience, and, as I was manager in Buffalo with the Philharmonic at one time, I know that we did the same thing there with similar success. It isn't often these days that you can see ballet and opera performed with a competent orchestra, well-rehearsed, and with a full complement of players to give the proper sound. Washington audiences find it a very happy situation since the Symphony has done ballet and opera on their series."

Expressing another point of view, Mrs. von Maur, of the Tri-City Symphony, says: "I think another thing in favor is that the number of people who take part creates widespread interest both publicity-wise and audience-wise."

## Modus Operandi

What is the *modus operandi* of the symphony-opera project?

It varies widely from place to place according to local circumstances and no two situations are exactly alike. In most instances the orchestra engages one or more professional opera singers for leading roles (occasionally a community will be fortunate enough to have a resident opera singer or two and this bit of luck naturally cuts costs considerably); local semi-professional

or amateur singers usually are relied upon for the smaller parts. The chorus generally is recruited from existing church or educational institution choirs, and dancers are supplied by the local schools and private studios. Execution of scenery, costumes, etc., rarely is a major problem and nearly always can be solved locally at nominal cost.

## More Case Histories To Come

We hope later on to present some typical "case histories", but for the present we think the following facts on the Wichita Falls productions of "Amahl" and "La Bohème", as related by Mr. Huber, are illuminating:

"The 'Amahl' was a full-scale production utilizing all local talent while 'La Bohème' was a 'souped-up' concert performance which was cast entirely from the winners of our annual Wallace Award Auditions held the previous summer. By 'souped-up' I mean that a limited amount of costuming, scenery, etc., was used.

"All production details and ballet sequences were provided by Midwestern University, and a local group of picked singers, the Forum Chorale, supplied the choruses.

"We did find a tendency to go 'all-out' on 'La Bohème' which proved to be impractical in consideration of the size of our budget. However, after adjusting our plans for production, we found ourselves successful financially as well as artistically."

MUSICAL AMERICA will welcome further comments, discussion and stories of experiences from more orchestras and managers, as well as other readers, who have something constructive to add, either pro or con, to our exploration of this momentous subject—Operation Symphony-Opera U. S. A.

## On the front cover

One of the major events in the concert field next season will be the return of the Robert Shaw Chorale and Orchestra, in January, 1959, after an absence of two years. During this period, Robert Shaw, the ensemble's brilliant director, has been occupied with his duties as associate conductor of the Cleveland Orchestra.

A strong factor in the ensemble's continuing popularity on the largest university and professional subscription courses has been its achievements in the recording field. Its many RCA Victor albums have been among the best-selling disks in any category, and, according to a recent survey made by Time Magazine, it heads the list of organizations selling the most records in the field of serious music.

One of the group's assignments two years ago was a tour of the Middle East and Europe, as part of the United States' International Exchange program, administered by the American National Theatre and Academy (ANTA). Within ten weeks, the ensemble gave 50 concerts in 15 countries, opening in Cairo, Egypt, and closing in Reykjavik, Iceland. The tour proved to be one of the most successful of those sponsored on the ANTA program.

In addition to his duties with the Cleveland Orchestra, Mr. Shaw will return for the sixth season as conductor of the San Diego Symphony Orchestra in California and for the third season as conductor at the Anchorage Festival of Music in Alaska.

The forthcoming tour by the Robert Shaw Chorale and Orchestra is being managed by the Coppicus & Schang Division of Columbia Artists Management. (Photograph by Dan Wynn, New York, N. Y.)



ROBERT  
SHAW

MUSICAL AMERICA



## Soloists Heard with Reiner In Chicago Symphony Series

Chicago. — Joseph Fuchs was the soloist in the Nov. 21 Chicago Symphony concert, playing Hindemith's Concerto for Violin. The orchestral numbers were Schumann's Overture to "Manfred" and Tchaikovsky's Symphony No. 4, in F minor.

Fritz Reiner provided some fine Thanksgiving morsels for the subscribers: Lucien Caillet's transcription of Bach's "Little" Fugue in G minor (originally for organ); Vaughan Williams' "Fantasy on a Theme by Thomas Tallis"; Beethoven's Concerto for Piano, No. 4, in G major, with Eugene Istomin as soloist; and Haydn's Symphony No. 104 ("Oxford"), in D major. The Vaughan Williams "Fantasy" was played in honor of the composer's 85th birthday, last Oct. 12. What an "homage" it was, one of the most memorable performances of an everlastingly fine piece.

Mr. Istomin yielded place to no one in a beautifully interpreted and executed performance of the Beethoven, in substantial agreement with Mr. Reiner's tempos. The latter sent everyone away happy after a mellow and ingratiating performance of the Haydn, with tempos in the just-right category.

Hindemith was again the choice for a solo offering, this time the Cello Concerto, with Janos Starker as soloist, in the Dec. 5 concert. This work is written in Hindemith's terse, epigrammatic style, with a horrendous cadenza in the first movement, which Mr. Starker took in his stride. The cellist made everything seem easy, which is no way for a soloist to behave in these days of striving and straining.

### Mussorgsky Works

After intermission we were treated to Mussorgsky's Prelude to Act I of "Khovantchina" and to the "Pictures at an Exhibition", orchestrated by Ravel. And a treat it was—from the pastel shades in the Prelude; and in the "Pictures", from the musical depiction of the twisted gnome; "The Old Castle", mournfully etched by a fine saxophone player; the smoothly-played baritone horn solo by first-trombonist Robert Lambert in the "Bydlo"; to the majestic and tonally-controlled climax in "The Great Gate at Kiev".

On Dec. 12 Mr. Reiner offered an all-Brahms program: the "Tragic" Overture; the Symphony No. 3, in F major; and the Concerto for Violin, with Zino Francescatti as soloist. To me, the performance of the symphony seemed to be one of Mr. Reiner's best efforts, a straightforward, which is not to say, a straight-laced, rendition. I had never before heard the descending string passages in the final coda so clearly articulated without lessening the "Romantic" effect of this autumnal close.

Mr. Francescatti played the concerto with intense, soaring tones that penetrated to the farthest recesses of the hall. The technical difficulties seemed as nothing in the lambent play of tone and felicity of phrase. He, with Mr. Reiner and the orchestra,

made this an evening to be treasured.

A special concert and reception for guarantors and friends of the orchestra on Nov. 30, served to introduce the newly formed chorus and its director, Margaret Hillis. The chorus acquitted itself well in a varied program, including Purcell's 1692 "Ode for St. Cecilia's Day" and Randall Thompson's "Alleluia". Ray Still, first oboist of the orchestra, played the Richard Strauss concerto for that instrument.

Andre Tchaikovsky chose Bach's formidable "Goldberg" Variations to introduce himself to Chicago. The young pianist demonstrated conclusively that he had overcome its technical difficulties. He has a long career ahead during which he can plumb the expressive world that lies beneath the surface of its canons and its other contrapuntal devices. His Chopin was more than promising; it was an achievement. So also was the Prokofiev Sonata No. 7; a young man's way with what is essentially a young man's

sonata. The concert was given on Nov. 24.

Elisabeth Schwarzkopf appeared on Nov. 25 with a program built around Hugo Wolf's Five Songs from Goethe's "Wilhelm Meister", accompanied by George Reeves, at the piano. Miss Schwarzkopf was not in her best voice, possibly the result of her arduous season with the San Francisco Opera. Many of the Wolf, and some of the Brahms, songs were more declaimed than sung; one might say more accurately, breathed rather than declaimed. Only now and then did the familiar gleaming and radiant tones flood the hall, notably in the "Schlechtes Wetter" and "Hat's gesagt", by Richard Strauss. I, for one, would settle for a whole program of Strauss songs and arias, which the diva sings so inimitably.

I missed hearing two of the greatest recitalists of today: Rudolf Serkin and Nathan Milstein. Mr. Serkin's performance of Beethoven's gigantic "Hammerklavier" Sonata was accorded special praise by the critics. Mr. Milstein featured the Brahms Sonata No. 4, in D minor, with Artur Balsam at the piano, on Dec. 8. This was followed by an impressive performance of Bach's Sonata in C major, for solo violin.

Replacing Boris Christoff, Gerard Souzay, French baritone, delivered a bewildering assortment of songs and arias in ten languages, including the Scandinavian (Grieg's "Ich liebe dich" was sung as an encore in Norwegian). Each number sung was distinct in interpretation and mood from one another. In a Schubert group a novelty, "Der Schiffer" ("The Sailor") received a most vivid characterization; a Fauré group of songs had its own special fragrance, and Ravel's "Trois mélodies hébraïques", sung in Yiddish, won special acclaim. Dalton Baldwin rendered discreet and sympathetic accompaniments throughout the recital, given on Dec. 7.

—Howard Talley

## National Chorus Performs in Baltimore

The National Chorus of America sang with the Baltimore Symphony in a special one-hour program of Christmas music on Dec. 17. The program, which was conducted by Hugh Ross, musical director of the chorus, was televised over a regional network. This concert marked the first appearance of the newly formed chorus.

## NASM Admits Six Schools at 33rd Convention

Chicago.—The 33rd annual meeting of the National Association of Schools of Music (NASM) took place at the Palmer House, Nov. 29 and 30. The NASM is the official accrediting body for conservatories, schools and departments of music in colleges and universities. Six new schools were admitted to associate membership and two new schools were elected to full membership in NASM at the two-day session, representing more than 230 member schools. E. William Doty, dean of the School of Fine Arts, University of Texas, presided over the sessions.

Associate membership was granted

to Henderson State Teachers College, Arkadelphia, Ark.; Mount St. Mary's College, Los Angeles, Calif.; Northeast Louisiana State College, Baton Rouge, La.; St. Olaf College, Northfield, Minn.; State Teachers College, Potsdam, N. Y.; and West Virginia Wesleyan College, Buckhannon, West Va.

Schools promoted from associate to full membership were: Catholic University of America, Washington, D. C.; and Gustavus Adolphus College, St. Peter, Minn.

Officers chosen by the Association for the coming year are: president, E. William Doty, University of Texas;

vice-president, Thomas Gorton, University of Kansas; secretary, Burnet C. Tuthill, Memphis College of Music; and treasurer, Frank B. Jordan, Drake University.

A demonstration of the electronic clinician was presented by the College Band Directors Association Research Committee, under the direction of its president, Fred Fennell. The C. G. Conn Company, Ltd., was commissioned to employ its technical resources to determine the objective differences between a good and a bad tone through the use of electronic audio-visual equipment.

Harold Spivacke, Library of Congress; Bruce Benward, University of Arkansas; and Miss Norwood Baker presented a discussion on "The Arts Program, its History and Future". Selected reports were given for the Committee on the A.B. Degree by A. Kunrad Kvam, Douglass College, of Rutgers University; for the Committee on Theory-Literature Standards by Karl Eschman, Denison University. A progress report was made on the Doctorate of Music, by Howard Hanson, Eastman School of Music. Mr. Gorton also reported on the results of deliberations of the several regional groups that met on Saturday morning.

Earl Moore, University of Michigan, substituting for Mr. Spivacke, who could not attend, told of the development of the chamber-music-ensemble-in-residence movement in colleges throughout the country. In his report Howard Hanson cited the amazing growth in the number of doctoral dissertations approved in 1955: some 61. He also reported a continuing and growing demand for the new Doctor of Musical Arts Degree, granted for attainment in artistic performance.

The delegates of the Convention were guests of the Chicago Symphony on Friday afternoon of the meeting.

—H. T.

At the NASM conference in Chicago. Seated from the left: Frank B. Jordan, treasurer; E. William Doty, president; Thomas Gorton, vice-president. Standing from the left: Howard Hanson, past president; Harrison Keller, past president; Earl V. Moore, past president; Burnet C. Tuthill, secretary



Oscar & Associates



# National Report

## San Francisco Symphony Begins 46th Season

San Francisco.—The San Francisco Symphony opened its 46th season with Enrique Jorda on the podium and 15 new members in the orchestra.

Promoted to the first chair as "acting concertmaster" was Frank Houser, former assistant concertmaster, who had served successfully at this post during Naoum Blinder's absences. Acting assistant concertmaster is now Henry Schweld.

At the head of the second violin section is Eugene Heyes, former assistant concertmaster, who returns to the orchestra after several years' absence. Also returning after protracted absence is the flutist Paul Rienzi. The new co-principal trumpeter is Donald Reinberg. Other changes are chiefly in the string sections, including several new women members.

For the opening program on Dec. 4, of his fourth consecutive season, Mr. Jorda conducted Weber's "Eury-anthe" Overture, Beethoven's Symphony No. 2, Martinu's Intermezzo (local premiere), and an exceptionally telling performance of Elgar's "Enigma" Variations, played in commemoration of the Elgar centennial.

### New Schedule

The symphony schedule has been changed; the Wednesday night programs are repeated Thursday night and Friday afternoon. The Wednesday programs have been sold out on a seasonal basis, with University Symphony Forum members filling the house. The Thursday advance sale has exceeded that of the former Saturday night series, and the Friday afternoon series is selling better than ever.

Spectacular performances by the Black Watch company filled the huge Civic Auditorium three times on one weekend. At the same time they were making their debut, the San Francisco Ballet was giving a special performance in the Opera House for delegates to the UNESCO session here. Included in the program was the premiere of a new ballet by Lew Christensen, built around Emperor Norton, one of this city's long-time legendary characters.

If the entire ballet had been as notable as the first and second scenes, it would have been superb. As it was, it had enough interest and merit to justify expectations that some revisions can be made to win additional fame for the Emperor. Costumes and scenery designed by Antonio Sotomayer proved colorful and delightful.

Gordon Paxman mimed the title role (he had too little dancing to do), and Nancy Johnson, Christine Bering, Matilda Abbe, and Suki Schores were outstanding in their respective roles. "Concerto Barocco" and "Con Amore" were also given.

The Royal Ballet performed to capacity houses with rows of standees at the Opera House. "Swan Lake", "The Sleeping Beauty", and "Sylvia" were given in their entirety. "Firebird", "Noctambules", "Petrouchka", "Les Patineurs", and "Birthday Offering" were also performed for the enthusiastic audiences.

The British theory that it is the



Enrique Jorda

ballets and not the dancers that draw the crowds proved valid on this occasion. All of the performances were sold out, despite the fact that the casts were not announced in advance. However, after seeing the ballets given by two casts, no matter how excellent, it was obvious that Margot Fonteyn had no near rival.

The Symphony Orchestra of the Florence Festival, conducted by Franco Mannino, proved competent but disappointing. Its program, which included Boccherini's Concerto for Cello, with Pietro Grossi as soloist, Mendelssohn's Symphony No. 4, Mannino's "Sinfonia Americana", and excerpts from operas by Wolf-Ferrari and Verdi, was neither particularly distinguished nor well planned.

Elisabeth Schwarzkopf opened

## Cincinnati Symphony Presents Menotti's The Consul

Cincinnati.—The Cincinnati Symphony, under the direction of Thor Johnson, devoted its concerts on Nov. 8 and 9 entirely to performances of Gian-Carlo Menotti's opera "The Consul". The excellent cast included Patricia Neway as Magda, Rosemary Kuhlmann as the Secretary, David Aiken as John, and Lydia Summers as the Mother.

Menotti's distinguished talent stamps the opera with characteristics that are tremendously compelling and potentially effective. Though the musical score is impressive, it is the drama that stirs the viewer more profoundly. The Music Hall's large, wide stage with its inadequate lighting facilities left much to be desired visually; but the superb performance will remain a high point of the season.

Eugene Istomin was piano soloist in Schumann's A minor Concerto with Mr. Johnson and the Cincinnati Symphony on Nov. 22 and 23. Mr. Istomin is known as a very competent artist, but on this occasion his playing was disappointing; lacking in fine points both technically and musically. Vaughan Williams' Fourth Symphony, performed in celebration of the composer's 85th birthday, received a very satisfactory reading.

The symphony concerts on Nov. 29 and 30 were of particular interest to the community in that they were

Spencer Barefoot's Celebrity Series with a beautiful recital in the Curran Theatre. George Reeves was her accompanist.

Gregory Millar began his Little Symphony series with a stimulating program, which included Haydn's Symphony No. 8, Paul Glass's "Dramatic Music for Orchestra" (1956), Mozart's Piano Concerto No. 23, with Sari Biro as soloist, Leo Weiner's Concertino for Piano and Orchestra (1925), also with Miss Biro as the excellent soloist, and Lopatnikoff's Concertino for Orchestra (1944).

### Bellugi Conducts

The excellent Little Symphony had Piero Bellugi as guest conductor in a program sponsored by the Italian Consulate and Leonardo da Vinci Society. Mr. Bellugi, who is affiliated with the University of California, offered the Concerto "Alla rustica" for Strings and Harpsichord by Vivaldi-Casella; the world premiere of Bruno Bartolozzi's Concerto for Violin, String Orchestra and Harpsichord, with Nathan Rubin as soloist; Three Poems for Voice and Instruments by Dallapiccola, with Evelean Hebrard as soloist; "The Brooklet" by Usigli; Rossini's "Il Signor Bruschino" Overture; Mozart's Symphony No. 34; and Ravel's "Mother Goose" Suite.

First debutant of the season was Laureta McAuliffe, talented young pianist who made a notable impression in Prokofiev's Third Piano Sonata.

It is a courageous westerner who attempts Chinese-action dances in San Francisco, where native performers are to be seen; but Sophia Delza did as well as any accidental could, with recorded accompaniments made for her in Shanghai and a beautiful array of wholly authentic costumes and accessories. She performed at the Dance Center under sponsorship of the Guild for Psychological Study. Lecture-demonstration of the Tai Chi Ch'uan exercise system followed the dances. —Marjory M. Fisher

Ibert, Milhaud, Vivaldi, and Beethoven.

The Teltschik brothers, duo-pianists, gave the second recital of the Matinee Musicale Club's seasonal series, on Nov. 17, at the Netherland Hilton's Hall of Mirrors. In a program that included works by Bach, Mozart, Khachaturian, Casella, and Kabelevsky, they displayed sensitive musicianship, facile technique and resourceful tonal coloring.

Glenn Gould, the Artist Series' attraction at the Taft Auditorium on Nov. 20, turned out to be one of the most astonishing, interesting, and exciting piano recitalists that Cincinnati has heard in some time. His program included Sweelinck's Fantasia for Organ, Schoenberg's Suite, Op. 25, Haydn's Sonata in E flat, and Bach's "Goldberg" Variations. Mr. Gould captivated his audience by both his superb playing and his fascinating personality.

Ruggiero Ricci was the Matinee Musicale Club's recitalist on Dec. 5. His excellently played program included three sonatas by Beethoven, Franck, and Prokofiev, and "I Palpiti" by Paganini. —Mary Leighton

## Pan American Union Lists Music Festival

Washington, D. C. — The First Inter-American Music Festival, organized by the Pan American Union, will be held in Washington from April 16-20, 1958.

Composers who were commissioned to write works especially for the Festival include Luis Sandi, of Mexico; Violet Archer, of Canada; Jose Ardevol, of Cuba; Camargo Guarnieri, of Brazil; Roberto Caamaño, of Argentina; Juan Orrego Salas, of Chile; Hector Tosar-Errecart, of Uruguay; and Quincy Porter, of the United States.

The National Symphony of Washington, the Howard University Choir, and the National Symphony of Mexico will take part in the festival. Premiere performances scheduled include Villalobos' Symphony No. 12 and quartets by Alberto Ginastera and William Bergsma. Several works by Latin American composers, including Juan Jose Castro, Carlos Chavez, Roque Cordero, and Antonio Estevez, will be given their first performances in the United States.

## Clara Haskil Cancels United States Tour

Clara Haskil, Rumanian pianist, has canceled her forthcoming United States tour because of illness. Now in her sixties, she became ill in Paris a few weeks ago, and her physicians have forbidden the tour. She was to have been soloist with 11 American orchestras this season.

Miss Haskil's scheduled engagements with the New York Philharmonic (Jan. 16, 17, and 19) will be filled by Jorge Bolet. Geza Anda will replace her in Toledo, Ohio, and Anton Kuerti, winner of this year's Leventritt Award, will replace her as soloist with the Detroit Symphony.

## Milwaukee Holds Anniversary Concert

Milwaukee.—The Civic Orchestra, Milton Rusch, conductor, and the Civic Symphonic Band, Joseph E. Skornicka, conductor, joined forces on Dec. 4 for their 30th anniversary concert. Among the works performed was "In Via Appia", by the Milwaukee-born John Leicht.

# Utah Symphony Performs And Records Israel in Egypt

Salt Lake City.—The Utah Symphony, under Maurice Abravanel, has completed the recording of its first three albums under a contract with Westminster Records.

First to go on the tapes was Handel's "Israel In Egypt", timed to four 12-inch sides and scheduled for release later this winter. The second album, an all-Gershwin concert on two sides, includes the "Rhapsody in Blue", "An American in Paris" and Concerto in F. Finally, the orchestra recorded Saint-Saëns' Symphony No. 3, in C minor, for Organ and Orchestra.

Kurt List, Westminster's musical director, brought his chief engineer, Herbert Zeithammer, and a full staff and equipment into the Assembly Hall on Historic Temple Square for the project. Recording sessions were held daily from Dec. 9 through Dec. 14, with 12 hours alone devoted to the Handel tapes.

Mr. Abravanel had presented both the Handel and Saint-Saëns on subscription concerts of the orchestra at the Salt Lake Tabernacle prior to recording. "Israel In Egypt" was performed Dec. 7 to a packed house and won critical acclaim as "ranking among the finest productions ever presented in this city where oratorio has known a long and brilliant history".

## 300 Voice Chorus

With the orchestra was the 300-voice (reduced to 110 for the recording) University of Utah Combined Chorus and soloists. Heading the solo group were Grace Bumbry, mezzo-soprano of Santa Barbara, Calif., winner of the 1957 Marian Anderson award, and Dale Blackburn, tenor of Ogden, Utah. Other soloists, all Utahns, were Blanche Christensen and Cohleen Bischoff, sopranos; Don Watts and Warren Woods, basses; and Alexander Schreiner, Tabernacle organist.

Mr. Schreiner, who is official organist with the Utah Symphony, was also at the console for the Saint-Saëns, which was one of the highlights of the Nov. 27 subscription concert. Also on this program were Pierre Luboshutz and Genia Nemenoff, duo-pianists, as soloists in the Martinu Two-Piano Concerto and the Mozart E flat Concerto.

At the opening subscription concert, on Oct. 31, Nadine Conner, Metropolitan Opera soprano, was soloist. With Mr. Abravanel at the helm, she scored particularly well in the Ravel "Shéhérazade" song cycle.

The second subscription program, on Nov. 13, offered as a high point the Stravinsky "Petrouchka" Suite. This work, along with the same composer's "Firebird", Octet For Winds, and "L'Histoire du Soldat", has also been presented by the orchestra in regular matinee concerts before high school student bodies in the Salt Lake area and throughout the state.

These works actually bring standing ovations from the young audiences. More than 20 such concerts will be presented during the season.

Reid Nibley, brilliant Utah pianist who performed the solo scores for the Gershwin record album, will also be at the piano for the "Pops" Concert presentation of the "Rhapsody" at the Tabernacle on Jan. 4 and for the Concerto in F later in the season.

The managerial duties of the Utah Symphony will change hands on Jan.

1, with Harold Gregory replacing David S. Romney, who has been manager since the late 1940s. Mr. Romney is leaving to head the Western States Mission of the Church of Jesus Christ of Latter-day Saints, with headquarters at Denver.

The famous Salt Lake Tabernacle Choir is in the midst of its first season under a new conductor, Richard P. Condie, former assistant to J. Spencer Cornwall, who retired last fall. Chosen as Mr. Condie's assistant was Jay Welch, young composer-conductor, who serves in an administrative capacity with the University of Utah music department.

—Conrad B. Harrison

## Los Angeles Hears More of Beinum

Los Angeles.—Eduard van Beinum's concerts with the Los Angeles Philharmonic continue to set new interpretative standards and have been marked with performances of extraordinary virtuosity.

On the programs of Nov. 21 and 22 the conductor introduced Peter Jona Korn's Symphony No. 3, in one movement. The work is in four sections but the over-all pattern is that

of classical sonata-allegro form, or what the composer calls "integrated sonata form". The thematic material was not always of the most interesting character, but the composer showed fluency and inventiveness in its development.

Haydn's Symphonie Concertante, Op. 84, for violin, cello, oboe, bassoon and orchestra was charmingly played, with the solo parts taken by first-desk players: David Frisina, Adolphe Frezin, Bert Gassman and Frederick Moritz. A sumptuously colored reading of Strauss's "Don Quixote" concluded the program, with the solos assigned to Adolphe Frezin, the orchestra's first cellist, and Sanford Schonbach, the first violist.

## Unknown Schubert Work

The concerts of Nov. 27 and 29 provided a feast of pure music-making. Both Mozart's G minor Symphony and Schubert's "Unfinished" were interpreted with a freshness of insight and understanding that made them sound newly minted. Mr. van Beinum enlisted the services of the Roger Wagner Male Chorus to introduce a hitherto unknown Schubert work, "Gesang der Geister über den Wassern", Op. 167, to a poem by Goethe. It is one of Schubert's loveliest inspirations and it was sung and played in a richly romantic style. In similar vein, with the same chorus and the solo sung with fine tonal amplitude by Katherine Hilgenberg, was Brahms's "Alto Rhapsody".

Mr. van Beinum's remarkable flair for subtle color was exhibited in

dazzling performances of Debussy's "Iberia" and Ravel's "Valse Nobles et Sentimentales" on the programs of Dec. 5 and 6. At the other extreme was a powerfully dramatic reading of Beethoven's "Lenore" No. 2 Overture. Leonard Pennario was the soloist in Schumann's A minor Piano Concerto, giving evidence of continued artistic growth in a restrained and sensitive interpretation, with an abundance of virtuosity in the fleet finale.

Mr. van Beinum's almost visionary ability to probe to the depths of familiar music and reveal new unsuspected meanings and colors was never more strikingly illustrated than in his playing of Tchaikovsky's Fifth Symphony, on Dec. 12 and 13. There was not a perfunctory measure from beginning to end, and it gained enormous dramatic impact in a performance that displayed the orchestra's sensitivity and brilliance in striking manner.

A world premiere on this program was "Caleidoscopio", a set of symphonic variations by the contemporary Dutch composer Guillaume Landré. Although a well-constructed and deftly orchestrated composition, the basic musical values were somewhat negligible. Johanna Martzy, Hungarian violinist, made her local debut in the Mendelssohn Concerto, imparting to its classical measures rather a superabundance of temperament and emotional urgency, but delivering the finale in a neat and well-controlled style.

An evening of Bach and Stravinsky  
(Continued on page 8)

## Van Remoortel To Head St. Louis Symphony



Courtesy Vox Productions

Edouard Van Remoortel

St. Louis.—Edouard Van Remoortel, 31-year-old Belgian conductor, was appointed conductor and musical director of the St. Louis Symphony at a special meeting of the orchestra's board of directors on Dec. 17. With a three-year contract, he succeeds Vladimir Golschmann who has been conductor here for 27 seasons.

Mr. Van Remoortel, chief conductor of the Belgian National Orchestra since 1951, was the unanimous choice of the St. Louis orchestra's music committee, headed by Morton D. May. In his debut guest appearances here, on Dec. 7-8 and 12-13, Mr. Van Remoortel strongly impressed members of his audience, the orchestra, and the symphony board.

His two programs here included Wagner's "Die Meistersinger" Overture and "Tristan and Isolde" Prelude and Love-Death, Brahms's Double Concerto (with Melvin Ritter and Leslie Parnas of the orchestra as soloists), Sibelius' Fifth Symphony, Bartok's Dance Suite for Orchestra, Prokofiev's Violin Concerto No. 2 (with Isaac Stern as soloist), Schumann's

Fourth Symphony, and Dukas's "Sorcerer-Apprentice".

After spending the holidays with his family in Belgium, Mr. Van Remoortel will return here Jan. 14 to meet with the symphony board to discuss programs, soloists and other matters concerning the 1958-59 season. Then he will be guest conductor with the Dallas and Denver orchestras. It was learned here that Dallas, seeking a successor to Walter Hendl, had expressed interest in Mr. Van Remoortel as its next conductor.

From this country Mr. Van Remoortel travels to Japan, Australia and other points in the Far East for conducting engagements.

Mr. Van Remoortel is unmarried and speaks excellent English. He was born in Brussels on May 30, 1926, and studied at the Brussels and Geneva conservatories, winning first prize in cello at both. Since deciding at 17 to make conducting a career, he has directed more than 50 orchestras on four continents. He made his American debut last December, with the National Symphony of Washington, D. C.

Mr. Van Remoortel's father, a Belgian senator and banker, has represented Belgium in the United Nations, at the International Conference for Labor, and in the armaments committee of NATO. The father, an amateur violinist, is active in the Royal Brussels Conservatory of Music. The new conductor's mother is an amateur pianist of Hungarian descent. His uncle is Paul-Henri Spaak, Secretary General of NATO.

Mr. Van Remoortel is the sixth permanent conductor in the history of the 78-year-old St. Louis Symphony. His predecessors were: Vladimir Golschmann, 1931-1958; Rudolph Ganz, 1921-1927; Max Zach, 1907-1921; Alfred Ernst, 1894-1907; Joseph Otten, 1881-1894.

The new conductor will be expected to play a major role in a general revitalization, including a symphony chorus, which is on paper, but which will need increased financial support to become a reality. He will also have a golden opportunity to do some fence-mending in particular areas of public relations. There is considerable lost confidence to be won back from the music-loving public. Conscience and time permitting, the field is wide open for building sincere rapport with other musical activities, professional and amateur alike, in the community.

Some personnel departures of the past several seasons are traceable to the orchestra's operation on a budget lower than some others, but there has also been turnover provoked by the particular uncertainty that has existed since Mr. Golschmann's partial retirement two seasons ago. This sort of attrition, it is hoped, will be minimized once a new conductor takes over.

Also in need of remedy is the orchestra's response to discipline, which has slipped rather alarmingly during the period of changing authority. And among the players, the absence of a pension plan is still a frequent complaint.

Concert audiences are far from filling the 3,550-seat Kiel Auditorium Opera House. Not having the hall frequently filled to capacity has been a continuing psychological damper to both symphony players and management. A move is afoot to take the concerts nearer the St. Louis center of population and into a proposed new hall that would be much more acoustically ideal. Such a move would also go far toward eliminating the competition for parking space from basketball and wrestling fans; this has discouraged many symphony patrons from regular visits to the downtown Opera House.

—Charles Menees



# National Report

(Continued from page 7)

was presented under the auspices of the University of Southern California School of Music and Monday Evening Concerts in Bovard Auditorium on Nov. 25. The principal event was the first West Coast performance of Stravinsky's "Persephone". Ingolf Dahl conducted the University Symphony Orchestra, A Cappella Choir and members of the Opera Chorus. The performance had numerous merits, but the final dramatic projection was a bit beyond the student forces involved. Richard Robinson sang the tenor part in splendid style, and the narration, in French, was read by Charlotte Hyde. In contrast, Stravinsky's "Dumbarton Oaks" Concerto was played by the Monday Evening Concerts Ensemble, an aggregation of some of the most gifted of the city's instrumentalists, in an invigorating manner under Mr. Dahl's direction. Bach's Suite No. 3 opened the program, played by the student orchestra.

Monday Evening Concerts on Dec. 9 brought the return of Robert Craft, as conductor of choral works by Di Lasso, Gesualdo, Des Prés, and Bach (the "Trauer-Ode"). Soloists were Phyllis Althof, Margery MacKay and Richard Robinson, with the Monday Evening Concerts Vocal and Instrumental Ensembles. John Crown, pianist, played a Schubert sonata.

Other events have been a remarkably brilliant recital by Jakob Gimpel, pianist, in Schoenberg Hall, Nov. 7;

a Hungarian Festival, Philharmonic Auditorium, Nov. 15; Stanley Plummer, violinist, Hollywood Los Feliz Jewish Community Center, Nov. 17; Fred Waring's chorus and orchestra, Philharmonic Auditorium, Nov. 16; the Hollywood String Quartet in the Music Guild series, Wilshire Ebell Theatre, Nov. 20; the Symphony Orchestra of the Florence Festival, Philharmonic Auditorium, Nov. 20; Carmen Amaya Spanish Dancers, Huntington Hartford Theatre, Nov. 21; the Alfred Deller Trio on the University Friends of Music series, Schoenberg Hall, Nov. 22.

Also, the Roger Wagner Chorale, Philharmonic Auditorium, Nov. 23; Edward Auer, pianist, Thorne Hall, Nov. 25; Nadine Conner, soprano, Pasadena Civic Auditorium, Nov. 26; Michael S. Quinte, "world's genius piano transcriber", Philharmonic Auditorium, Nov. 30; the Amati String Quartet, Assistance League Playhouse, Dec. 1; the Ellis-Orpheus Club, Wilshire Ebell, Dec. 3; the UCLA Opera Workshop conducted by Jan Popper, in Cimarosa's "The Secret Marriage", Schoenberg Hall, Dec. 5, 6, 7; the Archie Savage Dancers, Philharmonic Auditorium, Dec. 6; Ruth Slenczynska, pianist, Philharmonic Auditorium, Dec. 7; Robert Casadesu, pianist, to open the Beverly Hills Music Association series, Dec. 8; the San Francisco Ballet in a full length "Nutcracker", Philharmonic Auditorium, Dec. 13-14.

—Albert Goldberg

## Cleveland Hears Interesting Variety of Musical Fare

Cleveland.—Cleveland's music continues to be widely varied and interesting with a heartening balance between the standard musical offerings and new—or at any rate unusual—works being performed.

Three string quartets came to town, each with a slightly different slant on their art form. On Nov. 26, the Budapest Quartet packed the Severance Chamber Music Hall as its usual custom. The players reaffirmed their position as the deans of this special field. Their playing of a Haydn work, the Milhaud Quartet No. 7, and the Beethoven Op. 132 again brought forth that wonderful unity of thought that the Budapest has displayed for so many years.

The four gentlemen from the Vienna Philharmonic who make up the Barylli Quartet played, on Nov. 12, with their typically Viennese approach the Haydn Op. 76, No. 1, the Honegger First Quartet, and the Brahms Op. 51, No. 1. Not surprisingly, their work reflected the easy musical way of the parent organization. They seem not to worship the god of perfection but rather that of good music, and their program elicited much warm applause.

The comparative newcomers, the Claremont Quartet, played in the Museum of Art series on Nov. 8 a finely spun web of quartet music characterized by devotion to detail and technical proficiency.

The Cleveland Orchestra played five concerts in November, the first of which was a guest appearance in Lakewood at the West Shore Concerts. Going along with the series' function of presenting local talent, George Szell, conductor, featured Marianne Masticks, Westside pianist, as soloist

in the Rachmaninoff Second Concerto.

Mrs. Masticks, long known here for her excellent work as teacher and performer at the Cleveland Institute of Music, played robustly, gently, firmly, and brilliantly by turns, according to the dictates of the piece. Her work again pointed to the fact that Cleveland has a large number of first-rate resident performers in its midst.

Perhaps the oddest bit of programming by Mr. Szell occurred on Nov. 1, when two different violin soloists performed different works at the same concert. Both players were former assistant concertmasters of the orchestra and were well known to Cleveland audiences. The experiment was not as successful as had been hoped, for that much violin music proved to be a surfeit to the average concertgoer.

### Two Violinists

Not that they were not excellently done. Berl Senofsky played the Prokofiev First Concerto and Jacob Krachmalnick played the Miklos Rosza Concerto. Each adapted himself very suitably to the different styles of music. Mr. Senofsky and the Prokofiev were the more subdued. Mr. Krachmalnick played the Rosza with much force and with a big tone, wringing out everything that was to be had from the work.

Robert Casadesu appeared on Nov. 7 for the eighth time with the Cleveland Orchestra and again called attention to the fact that he is one of the truly great pianists of the day. It would seem that the Saint-Saëns Fourth Concerto achieves more stature in Casadesu's hands than it inherently possesses.

Mr. Szell performed the Bruckner Ninth Symphony on the same pro-

gram. A curious filip was given to the performance by the inclusion in the program notes of an article condemning all music critics to a sort of purgatory from which they could escape only by praising Bruckner. On that basis the three Cleveland critics are there still.

Pierre Fournier appeared with the orchestra on Nov. 21 as cello soloist in a Saint-Saëns concerto and in the Strauss "Don Quixote", and again ingratiated himself with Cleveland audiences.

On the same program Boris Blacher's "Music for Cleveland" was given its world premiere as another in the series of commissioned works sponsored by the orchestra for its 40th anniversary season. The director of the Hochschule für Musik in Berlin pays little heed to the millennium-old tradition of melody as he weaves tricky rhythms in and about various combinations of instruments. The writing might best be compared to a modernistic mosaic wherein all of the familiar little pieces are cleverly set but with no bearing on either realistic or formal composition.

### Guest Conductors

Mr. Szell took his annual mid-season leave of Cleveland to work with the Concertgebouw Orchestra in Amsterdam, and in his stead there were guest and associate conductors to take over. Paul Paray, of the Detroit Symphony, was the first in the parade, and he presented a program of French music of the finest caliber. Some one said of him that he conducts the music and not the notes, and this would be an accurate description of his work. The highly skilled, highly drilled orchestra responded with wonderful eagerness.

Robert Shaw, associate conductor, opened the Sunday afternoon Twilight Concerts series at Severance Hall with an all-Gershwin program featuring Cleveland soloists. They were Phyllis Braun, soprano, and Melvin Hakola, baritone, joining in selections from "Porgy and Bess," and Henry Pildner, heard in the "Rhapsody in Blue." Mr. Shaw and the soloists captured the familiar Gershwin atmosphere in a thoroughly delightful program.

G. Bernardi's Cleveland Opera Association presented the Ballet Russe de Monte Carlo in three performances, which were well received for the company's ever-gracious work. Nina Novak's new "Variations Classiques" was a high point, achieving her goal of "style, the spirit, and nobility and lyrical implications" of the accompanying score, the Brahms-Handel variations, arranged for these performances by the conductor, Igor Boutnikoff.

The association also presented Elisabeth Schwarzkopf in a lieder recital, in which she demonstrated a voice and artistry of unmatched beauty. However, Saturday night is not a concert night in Cleveland, and the audience was much too small.

The NBC Opera offered a performance of "La Traviata," with Dolores Wilson and Igor Gorin as Violetta and the elder Germont. —Frank Hruby

## Beethoven Novelty In Miami

Miami.—The pair of concerts given by the University of Miami Symphony, with John Bitter conducting, on Dec. 8 and 9, at the Beach and Dade County Auditoriums, offered listeners the rare opportunity to attend a world premiere of a work by Beethoven. This was a scene from an

unfinished opera called "Vestas Feuer", with the text by Emanuel Schikaneder, librettist of Mozart's "The Magic Flute". The English translation was made by Barbara and John Bitter.

The Beethoven manuscript was brought to the attention of Mr. Bitter by Dominique DeLerma, of the University of Miami music school faculty, who is at present working at Indiana University.

According to Mr. DeLerma, some 40 years after Beethoven's death, four fragments of an operatic score were found moldering among his manuscripts in the Gesellschaft der Musikfreunde in Vienna. These sketches were not fully identified until more than 100 years later. Hugo Riemann, in the early days of the present century, established that the librettist was Schikaneder. In 1930, Raoul Biberhofer definitely identified the manuscript as that of "Vestas Feuer". Finally, in 1953, the work was published with the orchestration by the Swiss musicologist, Willy Hess.

The music was well worth salvaging, for it is among the most beautiful examples of the composer's genius.

The vocal roles were admirably sung by Johann Meir, music major in the university school of music; Andrew McKinley; and David Aiken.

After the intermission in these concerts, Menotti's charming opera, "Amahl and the Night Visitors", with the original NBC-TV Opera cast, delighted the large audiences.

Replacing Rosemary Kuhlmann, as the Mother, for the Dec. 9 performance, was Anna Kaskas, now a member of the faculty at Florida State University. The production had the assistance of the University of Miami Chorus and dancers from the university.

Beethoven's Overture to "Fidelio" opened the program. There was scarcely a flaw in the entire evening's playing by the orchestra. In the Menotti opera, Mr. Bitter and his men more than deserved the ovation that the audiences bestowed on them.

Glenn Gould gave a recital on Dec. 13 at the Dade County Auditorium, presented by the Miami Civic Music Association. The program included sonatas by Beethoven and Berg, a transcription of a Sweelinck organ Fantasia, and Bach's Partita No. 5. The pianist's playing throughout was of a high order of excellence.

### Chamber-Music Series

Opening the third season of subscription concerts of the Friends of Chamber Music, at the White Temple Auditorium, were I Solisti di Zagreb. The 14 virtuoso string players gave superb performances. The Albeneri Trio gave the second concert, on Dec. 4. The program included works by Beethoven, Brahms, and Casella, all given notable interpretations.

The first of a series of six concerts for young people to be given this season by the University of Miami Symphony, under Mr. Bitter, took place at the Dade County Auditorium on Nov. 20 and 21.

Devotees of the ballet found much to be happy over in productions by the Ballet Russe de Monte Carlo and Les Ballets Janine Charrat de France. Both companies appeared in the Dade Auditorium, and the Ballet Russe gave an extra performance at the Miami Beach Auditorium for the public. The Dade Auditorium appearance was for Civic Music Association subscribers only. Georges Milenoff's Concert Association presented the Charrat company.

—Arthur Troostwyk





# Mephisto's Musings

## Critic into Conductor

For my first man-bites-dog story of the new year, I joyfully submit the following report from the *Boston Daily Globe* on the debut as a conductor of the *Globe's* (and *MUSICAL AMERICA's*) music critic, Cyrus Durgin, written by Harry Ellis Dickson, assistant conductor of the Boston Pops Orchestra. The occasion was a recent concert by the North Shore Philharmonic in Lynn, Mass. Says Mr. Dickson:

In the jungle each animal has its natural enemy. The musical jungle is no exception, and the natural enemy of the conductor is, as all musicians know, the music critic.

Yesterday in Lynn history was made, in that one of our "natural" enemies temporarily forsook the *Globe* as critic and became a conductor.

The orchestra was the North Shore Philharmonic — the guest conductor this paper's eminent critic, Cyrus Durgin.

Like Mark Antony I came not to praise Caesar but to bury him. And I was agreeably (?) surprised.

If this morning the ghosts of Serge Koussevitzky and Arturo Toscanini are chuckling over the advent of a new star in the conductorial firmament, at least we the living conductors have the satisfaction of hoping that there is one less critic to contend with.

Durgin's refuge in the normal pursuit of his duties is that he is criticizing professional musicians. I find myself in the embarrassing position, as a conductor, of criticizing an amateur conductor.

I can only hope that my job as critic only approximates his excellent job of conducting. To get down to the business at hand, the *Globe* critic appeared as guest conductor in the following works: Vivaldi's Concerto Grosso in D minor for strings, the Berceuse from "The Firebird" of Stravinsky and Elgar's "Pomp and Circumstance."

Maestro Durgin was able to convey a good deal of authority to the musicians. It is our opinion that his left hand must become better acquainted with his right, thereby creating more shading in his interpretations.

While the right hand beats the tempo, the left is judiciously employed for balance, nuance, shading, etc. This Mr. Durgin will doubtless learn through sad experience.

In our opinion the tempi of the Vivaldi concerto were generally too fast. Durgin was inclined to hurry his musicians a trifle while the Berceuse displayed proper relaxation and repose. After all the Vivaldi was one of the fussiest numbers on the program and not an easy one for a new conductor to attempt.

Maestro Durgin also must learn the value of preparatory beats, something for which he has long criticized other conductors. For instance, the very beginning of the "Pomp and Circumstance", where the conductor must make the most of his two solo beats before the

## Musicianly Boxer

Pianist Vladimir Horowitz, you may be surprised to learn, is a prize-fight enthusiast, and while scanning the sports news on Nov. 21 his eye was caught by an item headed: "Calhoun Plays Leather Symphony Tomorrow". Among other things, the story said "deep interest in classical music and a high degree of boxing skills are qualities that are rarely found in one individual. Rory Calhoun has both." (He proved the latter the following night in Madison Square Garden when his two-round victory over Bobby Boyd made him a



Bo Brown

orchestra attacks, might have been performed with more precision. It is to the credit of the very fine civic orchestra members that they were able to pick up the beat and enter with reasonable accuracy.

The rest of the "Pomp and Circumstance" went very well with both orchestra and conductor displaying fiery abandon and solemnity.

All in all, Mr. Durgin's colleagues throughout the country would have been proud of one of their former members (for I am assuming that now that the bug has bitten him, his role as critic will become secondary to that of conductor).

After all, it is a proper thing for a music critic to learn first hand the difficulties a conductor faces in bringing an orchestra to concert pitch. Would that more critics would follow the example of Maestro Durgin.

serious contender for Carmen Basilio's middleweight championship title.)

Rory, who "loves music better than any earthly thing", claims that his favorite composer is Rachmaninoff and that he is especially fond of that composer's piano concertos. His way of calming down after a fight is to lie in bed the next day listening to recordings on his hi-fi set.

Intrigued by this bit of intelligence, Horowitz went to his record cabinet, took down his own recording of Rachmaninoff's Third Concerto and inscribed it: "To Rory Calhoun—the boxer who is a music fan, from a musician who is a boxing fan. With my best wishes for continuing victories." (He chose the Third, Horowitz says, because "the third movement is . . . so savage and fighting".)

David Libidins, Horowitz's per-

sonal manager, presented the album to Calhoun in his dressing room after the Boyd fight.

## To Encore or Not

Orchestral concerts tend to be rather solemn affairs, but the New York Philharmonic's concerts on Dec. 13 and 14 were spiced with a somewhat peppery controversy which arose when Yehudi Menuhin attempted to play encores, thereby breaking an unwritten law of the organization.

At his first appearance of the week with the orchestra, on Dec. 12, Mr. Menuhin played the Prelude from Bach's E major Partita for Violin Alone as an encore, after Bloch's Violin Concerto. He was at once requested by the management not to repeat this.

The Philharmonic feels that there are good musical reasons for not playing solo works in an orchestral program, quite apart from the serious derangement of schedules involved. But at the Friday matinee Mr. Menuhin played another encore, also by Bach. The Philharmonic management protested even more strongly. So when the audience applauded expectantly at the Saturday evening concert, Mr. Menuhin held up his hand for silence and made a sharp little speech, beginning "I am not allowed", criticizing the Philharmonic direction and defending encores. The audience laughed and gave him another recall for good measure.

Whatever one's personal convictions in this matter (and down here we feel that the Philharmonic is right) we can only applaud everybody concerned for being good-natured about this rather explosive situation. After all, it was close to Christmas and good will was in the air.

## Miscellany

A song we would like to hear was recently listed by the Music and Arts Institute of San Francisco. It turned up on the program as "Lebe wohl Mausfallensprichlein Portami Via!", and was attributed to P. A. Tirindelli. In performance, I assume, this proved not so exciting as it looked but rather two songs by Hugo Wolf, "Lebe Wohl" and "Mausfallensprichlein", and one by Tirindelli, "Portami Via!"

An English version, by David Harris, of Bizet's first opera, called "Dr. Miracle", includes a line that stopped the shown at a recent performance in London. A man who believes he is dying summons a strolling doctor. When the charlatan enters, he is greeted by another character with the words: "Quick, quack, quack!"



Left to right: David Ferguson, President and Pacific Coast Manager; James F. Willis and the Rev. Georges Beaulieu, board members of Community Concerts of Canada, Ltd.; Gerald A. Devlin, Vice-President and Eastern Manager



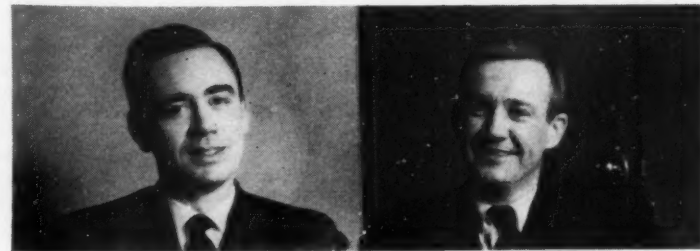
Left to right: Herbert O. Fox, Vice-President and Managing Director; Gay Sandelin, Community representative; George London; Mrs. London; Humphrey Douless, Vice-President of Columbia Artists Management

## 30th Community Concerts Conference Held in New York

**F**IFTY-SIX United States representatives of Community Concerts, Inc., and eight representatives of Community Concerts of Canada, Ltd., convened in New York on Dec. 2 for the 30th annual Community Concerts Conference. Representatives were greeted by the executives and department heads of Community and of Columbia Artists Management at the opening event, a gala luncheon at the Cottage of the Hampshire House. In his keynote address, Frederick C. Schang, Chairman of the Board of Community Concerts, reasserted the fundamental tenet of Community's policy, which became the pervading influence throughout the conference: "the spirit of musi-

cal crusade and dedication to the interests of local Community Concert associations on the part of Community and its representatives."

As in previous years, afternoons were devoted to half-hour musical recitals by some 40 solo artists and groups at Carl Fischer Concert Hall. Other musical high points of the conference included attendance at performances by the New York Philharmonic, with Yehudi Menuhin, violinist, as soloist, and the National Symphony, with Leontyne Price, soprano, as soloist; a Carnegie Hall recital by Rudolf Serkin; and Town Hall recitals by the following artists: Lisa Della Casa, soprano; Joseph Battista and Richard Cass, pianists; and Archer



Richard Yarnall, left, and Gerald Devlin, newly elected Vice-Presidents of Community Concerts

and Gile in a program of international songs and ballads. Louis Kentner, pianist, was heard in a recital at the Metropolitan Museum. Representatives also attended performances of the hit Broadway shows "West Side Story" and "Auntie Mame".

A tradition of these conferences was continued on Dec. 8 with a festive opera party, which included dinner at the Metropolitan Opera Club and the Metropolitan's special performance of "La Bohème", with a cast that included Heidi Krall and Giorgio Tozzi.

An outstanding feature of the

morning conference sessions was a stimulating address by J. Harris Morgan, president of the Greenville, Texas, Community Concert Association. His appearance marked the first time that an officer of a local association has spoken to the assembled representatives.

On the regular conference agenda were discussions of the various facets of Community's service to the local associations. Presiding were David Ferguson, President of Community; Herbert O. Fox, Vice-President and Managing Director;

(Continued on page 13)

**Bottom row, left to right:** George Mullen, head of Service Department; Miriam Barker, Western Booking Director; Richard D. Yarnall, Vice-President and Western Manager; Herbert O. Fox, Vice-President and Managing Director; David Ferguson, President and Pacific Coast Manager; Gerald A. Devlin, vice-president and Eastern Manager; Ruth Enders Harvey, Eastern Booking Director; J. Warren Tapscott, Executive Assistant; Arlene Steele, head of Program Department; Leo Bernache, manager of Community Concerts of Canada, Ltd.

**Second row from bottom.** Community representatives: Bill Alexander, Anne O'Donnell, John Schickling, Margaret Warwick, Frances Harris, Dorothy Hibberd, Jerry Wax, Lucille Schreiner, Robert Stafford, Peggy Blackburn, Hester Grimm, Florence Strandberg, Edith LeRoy, Elizabeth Mann, Lillian Kilgariff

**Middle row.** Community representatives: Warren Rhind, Mary Kelley, Leola Harrelson, Pauline Walston, Dorothy Donahue, Dorothy Schory, Jack Howells, Tiny Stacy, Amy Wilcox, Castle Crain, Pearl Summers, Inga Williams, Lois Holler.

**Second row from top.** Community representatives: Michael Ries, Leonard Exum, Marjorie Kegler, Elizabeth Lovejoy, Mabel Roeth, Lola Fellows, Muriel Parlin, Camelia Campbell, John Sheldon, Gay Sandelin, Elizabeth Taylor, Salome Rothenberg, Sylvia Gervais, Marjorie Cooney, Irene Straub, Russell Rokahr

**Top row.** Community representatives: Jessie Bradley, Kay Robinson, John Cunningham, Jerome Costa, Alan Mandell, George Blake, Josh Baldwin, Clayton White, Richard Jarvis, Charles Winter, J. Stuart Nall, Don Witham, Richard McCollum







## Seen at Community Conference Events

1. William Judd, Vice-President of Columbia Artists; Eleanor Steber; Lucille Schreiner\*; John Sheldon\*
2. Anne O'Donnell\*; Kurt Weinhold, Vice-President of Columbia; Risë Stevens
3. Mrs. Karl Boehm; Karl Boehm; Hilde Gueden; Andre Mertens, Vice-President of Columbia; Mrs. Mertens
4. Jack Howells\*; Mrs. Herbert O. Fox; Jorge Bolet; Josh Baldwin\*
5. Leverett Wright, Vice-President of Columbia; Grant Johannesen; Peggy Blackburn\*; J. Warren Tapscott, Executive Assistant of Community
6. Jerome Costa\*; Olive MacDonald\*; Alec Templeton; Edward Ansara; Kay Robinson\*
7. Mrs. T. P. Burgess, President of Ocala (Fla.) Community Concert Association; Eugene List; Carroll Glenn; Lois Holler\*
8. Edgar Kneedler, Eastern Sales Manager for Columbia; John Cunningham\*; Rosalind Elias; Robert Herman, Acting Business Administrator of the Metropolitan Opera
9. Thomas Thompson, Associate in Weinhold Division of Columbia Artists; Marjorie Kegler\*; Mildred Miller; Inga Williams\*; Armand Couillet, Columbia Artists Sales Representative
10. Norman Scott; Ruth Enders Harvey, Eastern Booking Director of Community; Russell Rokahr\*; Gay Sandelin\*; Roy Cole, Board Member of Community Concerts of Canada, Ltd.
11. Leon Harrelson\*; Ruth Enders Harvey; Edwin Steffe; Mrs. Steffe; Richard Jarvis\*; Clayton White\*
12. Walter Cassel; Roman Totenberg; Lisa Della Casa; Igor Gorin
13. Elizabeth Lovejoy\*; Todd Duncan; Pauline Walston\*
14. Mrs. Ada Cooper, of Columbia Artists; Richard Tucker; Mrs. Tucker
15. John Schickling\*; Theodor Uppman; Tiny Stacy\*

(All captions read from left to right.  
\* Denotes Community representative.)





# Artists and Management

## Hurok To Be Cultural Head Of Subscription TV Plan

S. Hurok has signed a ten-year contract as head of the cultural entertainment division of Skiatron TV, Inc., a subscription-television organization which expects to begin operations in the San Francisco and Los Angeles areas next April, provided local municipal clearances are obtained by that time.

In announcing Mr. Hurok's appointment, Matthew Fox, president of Skiatron, said: "We will offer events and entertainment which up to now could only be seen in a theatre, opera house, stadium, arena or auditorium—box-office attractions for which the public is currently paying an admission price." This is understood to mean already established attractions such as the Metropolitan Opera, the Old Vic, the Royal Ballet, etc., in full-length performances and in no sense a duplication of existing television "spectaculars" or other regular programs.

The Skiatron productions will be available on color film for pay-as-you-see production in different sections of the country at different times and will form a library which could be drawn upon for years to come. Mr. Hurok sees this as an important factor in the operation for the performing artists since they will receive royalties on all future showings such as they do on phonograph records.

Full scope has been given to Mr. Hurok to draw on outstanding talent and provide attractions from all over the world to be produced live or on film or video tape. Some foreign productions probably would be filmed on their home ground. Mr. Hurok states that he will negotiate for engagements with any management or agency that has something qualified to offer Skiatron audiences.

Though no exact figures are now available as to the per-performance charge to the paying public, Mr. Fox indicated that it would be 25% less than the average single-seat price for a top-flight attraction in the theatre.

### Soviet Company in April

S. Hurok has announced that he will present the Moiseyev Dance Company from Moscow on its first American tour. The company of 106 will open a three-week engagement at the Metropolitan Opera House on April 14.

The tour as yet is not completely set, but it is expected to run for ten weeks, and the cities tentatively listed are Boston, Philadelphia, Washington, Cleveland, Toronto, Detroit, Chicago, San Francisco, Los Angeles, and Montreal.

The company was enormously successful in visits to London and Paris in 1955 on its first tour of Western capitals. Founded in 1937 by Igor Moiseyev, then ballet master of the famous Bolshoi Theatre, the troupe includes Russians, Ukrainians, Byelorussians, Georgians, Usbeks, and Tajiks in its personnel. In its two decades of existence, the company has presented some 160 works, most of them derived from the rich vein of folklore in Russia.

A symphony orchestra will augment the company after it arrives in this country.



Claramae Turner

### Claramae Turner Joins Hurok Roster

Claramae Turner, noted American contralto, will appear under the S. Hurok management next season. Miss Turner flew recently to Barcelona, Spain, to sing Herodias in "Salome" at the Teatro Liceo. She has been active this fall taking leading roles with the San Francisco Opera and the Chicago Lyric Opera, besides filling recital and orchestral engagements throughout the country.

### Kedroff and Lausanne Ensembles Due Here

Cosmetto Artist Management has announced the first tour in America of the new Kedroff Vocal Quartet.

The original Kedroff Vocal Quartet was formed 60 years ago by Nicolas Kedroff, Sr., and toured throughout Russia and the western world. In 1931 young Nicolas Kedroff entered the quartet, which had to disband because of war. Following the war the younger Kedroff re-formed the quartet with three new collaborators, and the quartet again toured Europe. Their original programs include Vesper chants of monastic tradition, Russian and Caucasian folk songs and the great vocal music of western composers. The quartet will tour America from Jan. 27 to March 19, 1959.

The Cosmetto Management also will bring the Lausanne Little Orchestra from Switzerland to America during the month of April, 1959.

The 26-piece orchestra, under the direction of Victor Desarzens, gives two series of subscription concerts, plays at official state and city functions, gives concerts at Lausanne University and in other schools of Switzerland, and is the official orchestra of the radio.

### Hendl Resigns Dallas Position

Dallas.—Walter Hendl, conductor of the Dallas Symphony, has resigned,

effective at the close of the 1957-58 season.

In his letter of resignation, Mr. Hendl said he felt that the Dallas Symphony was "sufficiently institutionalized to profit by a change of personalities and that I, too, must profit by a change of scene".

Mr. Hendl, who was born in West New York, N. J., and studied at the Curtis and Juilliard schools, was staff pianist and assistant conductor of the New York Philharmonic when named to the Dallas post in 1949.

### College Management Association Formed

College and university concert managers, who annually engage more than 1,000 campus presentations, met in New York in December to form the Association of College and University Concert Managers.

The new organization will promote cooperation between members in matters pertaining to the planning and presentation of concert series and entertainment programs, and will have as its primary objective the inculcating of high cultural standards among student audiences.

Executives from Columbia Artists Management, S. Hurok, National Artists Corporation, and Concert Artists, Inc., were present to contribute suggestions and offer their cooperation in solidifying the position of the new group.

Officers of the new association are Willard M. Sistare, University of Connecticut, president; Wilson Paul, Michigan State University, Jack Trevithick, University of Vermont, and C. E. White, Texas A. & M. College, vice-presidents; and Mrs. Robert Taylor, University of Wisconsin, secretary-treasurer.

Members elected to the executive board of the association include Walter F. Anderson, Antioch College; Curtis Baxter, Marshall College; A. Morris Carter, University of Illinois; Gerald Erdahl, North Carolina State College; A. M. Graham, Winthrop College; Norinne Tempest, University of Utah; and Robert E. Tyler, University of Alabama.

The first annual conference will be held in New York City on Dec. 17 and 18, 1958.

### Devlin, Yarnall Given New Community Posts

Gerald A. Devlin and Richard D. Yarnall have been elected to the office of Vice-President of Community Concerts, Inc. Announcement was made by F. C. Schang, Board Chairman, at the opening luncheon of the 1957 Community Concerts Conference on Dec. 2.

Mr. Devlin joined Community as a field representative in 1947. In 1952 he served as Eastern Booking Director and in 1954 was appointed Eastern Field Manager. In addition, Mr. Devlin has been a sales representative for Columbia Artists Management and has served as personal tour representative for Lily Pons and James Melton.

Mr. Yarnall has been with the firm since 1949, when he became a member of Community's field staff. He was Assistant Western Manager from 1952 until his appointment to the post

of Western Manager in 1954. Mr. Yarnall will continue supervising the Western Division as Western Manager. Mr. Devlin is Eastern Manager of the organization.

### Symphonette, Trio Schedules Tours

National Artists Corporation has signed the National Artists Symphonette for the 1958-59 season. Conducted by William Haaker, the orchestra consists of 13 first-chair instrumentalists from major orchestras throughout the country. It has been previously known as both the Virginia Concerto Orchestra and the Haaker Concerto Orchestra.

This will be their first coast-to-coast tour, and Amparo Iturbi, well-known pianist, will accompany them as soloist. The orchestra will be available in January and February, 1959.

Mr. Haaker has conducted in the Netherlands, Canada, Mexico, and Cuba as well as in the United States. He has helped to form the Albany Philharmonic, the Arkansas State Symphony, the Virginia Symphony, and the Virginia Concerto Orchestra. He also conducts the Syracuse Symphony, and is guest conductor of the Milwaukee Pops.

National Artists has also signed the Rondoliers Male Trio, whose first tour will begin in the fall of 1958. Edmond Karlsrud, bass-baritone, previously associated with the Men of Song and the Concertmen, will be the featured artist of the trio. Accompanist and arranger for the ensemble is Charles Touchette, a colleague of Mr. Karlsrud's in the Men of Song and the Concertmen. The program will include art songs, operatic excerpts, folk songs, Spirituals, and songs from Broadway shows.



Mildred Dilling

### National Artists Sign Mildred Dilling

Mildred Dilling, known as the "First Lady of the Harp", has signed a three-year management contract with National Artists Corporation, beginning July 1.

Miss Dilling has appeared as soloist with many of America's leading symphony orchestras and has performed in every state in the Union.

Her 1957 schedule included North America, January through June; Europe, the Middle and Far East, July through November. She will be busy on our continent again until June.

# Steinberg Offers Novelties With Pittsburgh Symphony

Pittsburgh—It has been a most auspicious autumn for Pittsburgh what with the unanimous approval of our orchestra and its conductor, William Steinberg, by the New York press after the recent Eastern tour.

During Mr. Steinberg's wanderings through the world's concert halls he has found for us some interesting new works, several now mature in the catalogue but new to America. Johann Petzel's "Tower Music" (17th Century) was a mighty contrast to the six pieces of Anton Webern, which earned rousing applause in the Syria Mosque. The audience is begging for a second performance.

Further novelties were Toch's "Peter Pan", Boris Blacher's "Fantasy", Ennio Porrino's "Tartarin de Tarascon", and Byron McCulloch's "Two Pieces". Mr. McCulloch is trombonist of the orchestra. Symphonies of Haydn, Brahms, César Franck, Dvorak, Berlioz, Mozart, and a new Suite from "Der Rosenkavalier" arranged by Mr. Steinberg, further graced the programs.

Karl Kritz directed the Young Peoples Concerts, and the Sinfonietta, a smaller ensemble drawn from the orchestra, gave its first program for children under six.

Interest in ballet brought large audiences to see Carmen Amaya, the Ballet Russe de Monte Carlo, the Calypso Festival, and the Dancers of India.

The new Friends of Music are presenting the Budapest String Quartet in five recitals devoted to all the Beethoven string quartets. Four have already been heard by enthusiastic audiences. I Solisti di Zagreb opened

the Pittsburgh Music Guild's series to genuine acclaim. At the YM & YWHA, Szymon Goldberg and Artur Balsam appeared.

Among the pianists heard here, audience favor was shared by Rudolf Serkin's playing of Mozart and Strauss with the orchestra, Mieczyslaw's Horszowski's recital at the Y, Glenn Gould's sensational handling of the "Goldberg Variations" and Schoenberg pieces, and Guiomar Novaes' performance of the Schumann "Carnaval".

Among the singers, Rita Streich's recital in Mt. Lebanon was distinguished for exquisite singing of Lieder; Elisabeth Schwarzkopf was inimitable in arias from Mozart's "Così fan tutte" and in the Last Four Songs of Richard Strauss, sung with orchestra. Boris Christoff highlighted excerpts from "Boris Godunoff" and Verdi's "Don Carlo".

The Mendelssohn Choir sang Bruckner's "Te Deum" under Mr. Steinberg's baton, and Russell Wichman, the choir's director, was responsible for the annual "Messiah", with Frances Yeend, Rilla Mervin, Joseph Ladroute, and Donald Gramm as soloists.

The Pittsburgh Opera Society has already given two of the season's five scheduled performances, "Aida" and "La Bohème", with Richard Karp directing and the Pittsburgh orchestra supporting casts that included Licia Albanese, Nell Rankin, Ruth Cotton, Rudolf Petrak, Cesare Bardelli, Barry Morell, Napoleon Bisson, and William Wilderman.

The Carnegie Institute Fine Arts Department is sponsoring three recitals by the Saturday Consort, specializing in Renaissance and Baroque music and using instruments of those times. —J. Fred Lissfelt

## Community Conference

(Continued from page 10)

Richard D. Yarnall, newly elected Vice-President and Western Manager; and Gerald A. Devlin, newly elected Vice-President and Eastern Manager. New promotional and publicity techniques were also outlined. Addresses were given by F. C. Schang, Arthur Judson, Kurt Weinhold, F. C. Coppicus, William Judd, Andre Mertens, Humphrey Douless, Leverett Wright, Schuyler Chapin, and F. C. Schang III.

The members of the conference regretted that Miss Marion Evans, Vice-President and Executive Field Manager of Community, was unable to participate in the conference activities because of illness.

On Dec. 8, 9 and 10, Community was host to the members of the board of directors of Community Concerts of Canada, Ltd. Recently elected members of the board include James Willis, of Halifax, N. S.; M. l'abbé Georges Beaulieu, of Rimouski, Quebec; and Roy Cole, of Hamilton, Ontario. Gordon Henderson, counsel and board member, also attended.

The closing event of the conference was the annual office party on Dec. 14.

The guest list of some 400 included, in addition to Community and Columbia personnel, many artists under Columbia management and visiting members of local Community Concert committees.

ance by Isaac Stern of the Tchaikovsky Violin Concerto.

Spectacle and fine music ruled on the night of Nov. 29, when Berlioz's "Requiem" received a beautiful and polished performance by the orchestra and the University of Minnesota Chorus, trained by James Aliferis. On hand also were the Minnesota Band, whose new director is Gale Sperry, and David Lloyd, tenor, who sailed into his solos with challenging zeal. The band was distributed around the stage on four raised platforms and sounded just fine.

On Dec. 6, Robert Casadesu was soloist in the musically empty Fourth Piano Concerto of Saint-Saëns, attacking a very poor piano with theatrical excess.

Enjoying a spectacular debut in Minneapolis was 22-year-old Philippe Entremont, on Dec. 13. He played with commanding strength the Rachmaninoff Second Piano Concerto and was called back time after time by the audience. Mr. Dorati provided fine support. On the program also was a piece new to the Twin Cities, William Schuman's "Credendum", a meaty and worthy composition.

In four performances, closing on Dec. 14, the Royal Ballet thoroughly enchanted its audiences, and Margot Fonteyn and Michael Somes were the toast of the town. —Paul S. Ivory.

## El Paso and Juarez Concert Series Open

El Paso, Texas.—Recent weeks have seen the season's initial offerings of both the El Paso and the Juarez (Mexico) Community Concert Association. The El Paso series began on Nov. 27 with the appearance of the Orchestra del Maggio Musicale Fiorentino, conducted by Franco Mannino. The Italian ensemble displayed admirable technical precision and tonal warmth in all of its selections, but its most congenial playing was in excerpts from three Italian operas, consisting of the Overtures to "L'Italiana in Algeri", "La Forza del Destino", and "Norma". Mr. Mannino's conducting of Mendelssohn's Symphony No. 4 fell a little short of realizing its full measure of charm, and his own "Sinfonia Americana", based on American folk melo-

dies, seemed of little consequence, although beautifully played.

The Juarez season was inaugurated on Nov. 21 with a recital by the young violinist, David Abel, who brought formidable musicianship and technical control to his performance of the Beethoven Sonata in C minor, Op. 30, No. 2. His audience, however, seemed to prefer Falla's colorful "Suite Populaire Espagnole" and Saint-Saëns' Introduction and Rondo Capriccioso. Roy Bogas was the sympathetic accompanist.

Rudolf Firkusny was the soloist at the third subscription concert by the El Paso Symphony, on Nov. 25, playing Beethoven's G major Piano Concerto with fluent technique and rare poetic insight. Orlando Barera provided a wonderfully integrated accompaniment. The orchestra's best playing of the season illumined Rossini's Overture to "La Gazza Ladra" and Dvorak's Symphony No. 5, in E Minor.

On Nov. 22-23, the New York Opera Festival presented its productions of "La Traviata" and "Carmen" under the sponsorship of the El Paso Symphony Orchestra Association. While this company's décor and costuming left much to be desired, the musical performances under the direction of Francesco Foti were quite persuasive. The "Traviata" principals, including Josephine Guido, James Cosenza and James Farrar, brought youthful voices and a fresh approach to the evergreen score. "Carmen" was distinguished by the beautiful singing of Maria Leone as Micaëla and by Arthur Budney's stalwart Escamillo. Maria Russo appeared in the title role, with Charles Curtis as Don José. The choral and orchestral support was excellent in both operas.

Other recent events have included a program by Fred Waring and his company. —Wilson D. Snodgrass

## Barcelona Honors De Los Angeles

Barcelona.—Victoria de los Angeles has been honored by her native city, Barcelona, with the rarely awarded Civic Gold Medal. With the award goes the renaming of a principal street in her honor.

## Concert Managers Hold Tenth Annual Convention

Fifty-four members and representatives attended the tenth annual convention of the National Association of Concert Managers, held at the St. Moritz Hotel in New York on Dec. 16 and 17.

The Convention was taken by surprise when Archie N. Jones, chairman of the Membership Committee, read a letter of resignation from Julius Bloom, secretary of the association and long an active member. The letter read, in part: "I am prompted by the fact that my principal activity now entails my administering funds to support concert life on a national scale, leaving me at present no time to conduct the business of a local manager." Expressions of regret and appreciation were made by many members from the floor. A resolution was adopted by acclamation expressing the thanks of the association for Mr. Bloom's untiring efforts in its behalf and electing him an honorary member with all privileges of attending future meetings.

The following officers were elected for 1958: Ralph W. Frost, of the University of Tennessee, president; Aaron Richmond, of Boston, first vice-president; Archie N. Jones, of the University of Texas, second vice-president; Mrs. S. B. Everts, of Syracuse, treas-

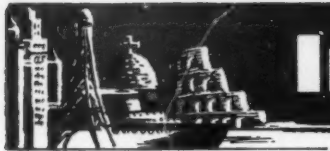
urer; and F. S. Olmsted, of Pittsburgh, secretary.

Frank Andrews, of Portland, Ore., resigned from the Board of Directors, and his place was filled by Thomas Iannaccone, of Rochester, N. Y. Elected to the board for a period ending in 1960 were Roland E. Chesley, of Utica, N. Y.; Emma Feldman, of Philadelphia; Archie N. Jones; Jack Trevithick, of the University of Vermont; and F. S. Olmsted.

Elected to membership in the association at a board meeting on Dec. 15 were Alvin R. Edgar, of Iowa State College; Jack J. Engerman and Zollie Volchok (one membership), of the Northwest Releasing Corporation of Seattle; Hugh Hooks, of Denver; Herman Recht and Morton Rosenbaum (one membership), of the Pittsburgh YM and YWHA; E. C. Samuels, of Utica College; and Walter J. Stoffel, of the Principia, St. Louis.

At a conference on "New Avenues to Concert Possibilities" the speakers were William M. Judd, of Columbia Artists Management ("Stock-taking of a New Theatrical Venture"); Julius Bloom, of the National Institute for Music ("The Role of Business and Industry"); and William Rosensohn, of Teleprompter Corporation ("Major Concerts via Closed Circuit TV").





# International Report

## Mexico City Enjoys Opera with Noted Singers

Mexico City. — The National Institute of Fine Arts, and the Asocacion Musical Daniel joined forces this past fall to give Mexico City an attractive and successful season of 14 performances of opera, in the beautiful and majestic Palacio de las Bellas Artes.

The cast was composed of internationally famous artists and superb local singers. The Orquesta Sinfonica Nacional was under the direction of Anton Rocco Guadagno, Salvador Ochoa, and Uberto Zanolli.

"Rigoletto" opened the season. Aldo Protti, whose portrayal of the jester was credible, revealed a rich baritone voice of beautiful quality. Ernestina Garfias, a young and talented Mexican coloratura soprano, made her Mexico City debut, in the role of Gilda. Her aria "Caro nome", sung with purity and control, was well rewarded by the enthusiastic audience that filled the house to capacity. Gianni Poggi's performance as the Duke was cold and insecure. Aurora Woodrow, as Maddalena, and Giuseppe Modesti, as Sparafucile, distinguished themselves with fine singing and acting. The orchestra, under the direction of Mr. Zanolli, sounded good despite the trouble he had with tempos.

### "La Boheme" Given

Giuseppe di Stefano, Conchita Valdes, Mr. Modesti, and Mr. Protti won praise for their work in "La Boheme". "Manon" followed, with Irma Gonzalez, Mr. Di Stefano, and Russell Scarfeo in the principal parts. Both Miss Gonzalez and Mr. Di Stefano had a tremendous success.

"L'Elisir d'Amore" found Mr. Di Stefano suffering from a throat ailment, which caused him trouble throughout the performance. Miss Garfias again thrilled us with a wonderful interpretation of Adina. She had to encore her third-act aria. The chorus was excellent, and the production was both gay and effective.

Three magnificent performances of "Aida" followed, without doubt the best production of the season. In the first two performances Caterina Mancini, with a dark, rich voice, sang the title role. In the final one, Anita Cerquetti, whose matchless voice thrilled the public, was the Aida. Nell Rankin was an extraordinary Amneris, one of the best we have heard in the past few years. Carlo Bergonzi was applauded heartily after his aria "Celeste Aida", his acting was satisfactory.

We were fortunate to hear three fine Amonasros: the handsome Ettore Bastianini, Aldo Protti, and the sonorous Giangiacomo Guelfi. Mr. Modesti was an unforgettable Ramfis. New sets were designed by the stage director, Riccardo Moresco, and the orchestra was under the direction of the young and sensitive conductor, Anton Guadagno.

Jean Madeira sang beautifully as Carmen, but her characterization was open to question. Still, she has all the qualities to be the best Carmen of today. Giuseppe di Stefano had a

tremendous success in this opera, and his big aria was greatly applauded. Rosita Rimoch was a delicate Micaela. Mr. Bastianini as Escamillo had trouble following the baton of Mr. Guadagno, and the Toreador Song was unevenly sung. The second performance had Mr. Guelfi in this role; his interpretation was effective but not particularly sensitive. Excellent singing was heard in



Principals in a production of "La Traviata" in Monterrey. From the left: Ettore Bastianini, as Germont; Ernestina Garfias, as Violetta; and Charles Anthony, as Alfredo

## Monterrey Has Fifth Year of Opera

Monterrey, Mexico. — Monterrey, Mexico's most important industrial center and second largest city, had its fifth consecutive opera season this past fall. Under the new management of Daniel Duno, the festival was inaugurated with "La Boheme". Herva Nelli replaced the indisposed Antonietta Stella as Mimi, Gianni Poggi as Rodolfo, and Frank Guarrera as extraordinary Marcello.

"Un Ballo in Maschera" followed, with Miss Nelli as a marvelous Amelia, Nell Rankin a notable Ulrica, and Ernestina Garfias a superb Oscar. In the role of Riccardo, Mr. Poggi displayed a clear and well-managed voice. Ettore Bastianini was obliged to repeat Renato's aria "Eri tu".

"Don Pasquale" marked a golden page in the history of opera in Monterrey. Excellent performances were given by everyone concerned, including chorus and orchestra. Gerhard Pechner sang the title role; Charles Anthony, Ernesto; Phyllis Arick, Norina; and Frank Guarrera, Malatesta. The chorus had to encore its part in the third act.

"La Traviata" included Ernestina Garfias as Violetta, Mr. Bastianini as the elder Germont, and Mr. Anthony as Alfredo. Miss Garfias' arias "Ah, fors è lui" and "Addio del passato" were superbly sung.

A ballet program was presented, featuring Alicia Alonso, Igor Youskevitch, Laura Urdapilleta, and Felipe Segura. "Carmen" closed this short but very successful season, with the

"Il Trovatore". Miss Cerquetti once again charmed us with her incomparable singing. Miss Madeira was an outstanding Azucena, and Mr. Bergonzi's voice sounded extremely clear, especially in his high notes. Mr. Guelfi was a vociferous Di Luna.

Two performances of "Tosca" closed the season. Irma Gonzalez was a credible and sensitive Flora. Mr. Di Stefano was in very good voice, and he had to encore the aria "E lucevan le stelle" in both performances.

Special mention must be made of the extraordinary work of Riccardo Moresco as stage director for the complete season.

—Manuel Aguilar, Jr.

ger, which utilizes to great effect a number of South-American dance tunes and rhythms. In a solo recital Mr. Adler held the audience's attention throughout the evening with a program that included works by Bach, Purcell, Debussy, Stravinsky, Bloch and Bartok.

In the same series of concerts Nicolai Malko concluded his highly successful first season in Sydney with magnificent performances of Mussorgsky's "Pictures at an Exhibition" and the Second Symphony by Sibelius.

After an enthusiastically received first season, devoted to four Mozart operas, the Opera Company of the Elizabethan Trust had selected a more conventional repertoire for its 1957 nationwide tour, consisting of "La Boheme", "Tosca", "Otello", "The Tales of Hoffmann", and "The Bartered Bride".

The last opera in particular demonstrated convincingly the soundness of the company's operations. Headed by Elsie Morison, who returned to Australia from Sadler's Wells, the all-Australian cast staged a well-sung and vividly acted performance under the competent stage direction of Stefan Haag. The colorful scenery by Tim Walton received night after night an ovation of its own as soon as the curtain was raised.

Other artists who made highly appreciated reappearances in their home country were Joan Hammond, soprano, and Ronald Dowd, tenor.

### Smetana Quartet Visit

Visiting Australia under the management of the Musica Viva Society, the Smetana Quartet from Prague gave a number of well-wrought and beautifully balanced chamber-music concerts. Playing from memory, their programs predominantly consisted of works by Czech composers, but the group impressed also with some memorable performances of quartets by Beethoven, Haydn and Schubert.

The Australian Broadcasting Commission has just announced the names of 11 musicians who will visit this country during the forthcoming season. Five of these artists will be heard for the first time. They are Geza Anda, and the 15-year old Israeli pianist, Daniel Barenboim; Ida Haendel, violinist; Edouard van Remoortel, Belgian conductor; and Petre Munteanu, Rumanian tenor. Two American artists are among those who will pay return visits, William Warfield, baritone, and Eugene Istomin, pianist, who had to cancel most of his Australian tour in 1956 owing to ill health. Edmund Kurtz, cellist, will be making his sixth visit to Australia and Rafael Kubelik, conductor, his third. Elena Nikolaidi, contralto, and Gordon Watson, Australian pianist now in great demand as a Liszt player in Britain, completes the list.

Under the joint management of J. & N. Tait and the Australian Broadcasting Commission, David Oistrakh, Russian violinist, will give ten recitals and two concerts with orchestra next June. He will, it is claimed, receive the highest fee ever paid to a concert artist in Australia.

Karl Rankl, until 1952 director of Covent Garden, has been engaged as principal conductor for the Elizabethan Trust Opera Company.

—Wolfgang Wagner.

same leading singers who sang it a few days later in Mexico City: Jean Madeira, Giuseppe di Stefano, and Ettore Bastianini.

Two free performances were given, one for workers of the different factories in Monterrey and one for school children.

Umberto Mugnai and Guido Picco were the conductors. The young and talented Carlos Diaz Dupond was stage director. —Manuel Aguilar, Jr.

## Two American Musicians Appear in Sydney

Sydney, Australia.—Two American-born artists, Ruggiero Ricci and Larry Adler, appeared as soloists at the two last subscription concerts of the season. The violinist accorded to the Beethoven Concerto a firm, yet subtle, treatment and played the Mendelssohn E minor Concerto with meticulous precision and stupendous technical dexterity. Larry Adler's astonishing virtuosity on the harmonica justified its introduction into symphony concerts as a "legitimate" solo-instrument.

Arthur Benjamin, Australian composer, has written for Mr. Adler a full-length Concerto of great charm and vivacity, which gives the soloist every opportunity to demonstrate what can be done on an instrument normally considered as a mere musical toy. He also played a Concerto by the Franco-American composer Jean Ber-



# New!

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**The National Institute for Music, organized by the United States Brewers Foundation, is proud to announce formation of The National Chorus of America.**

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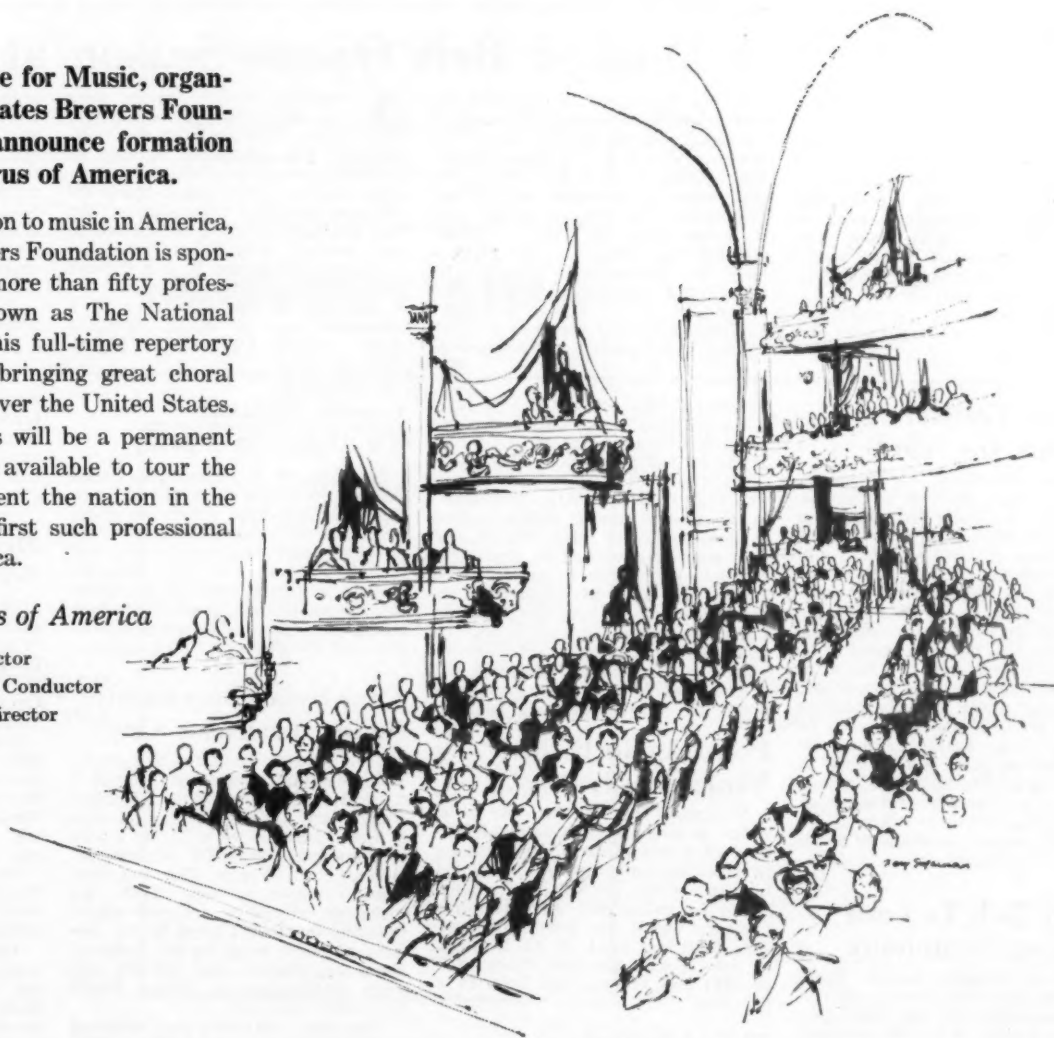
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Milan.—After a great deal of uncertainty, La Scala opened this season with "Un Ballo in Maschera". This was a last-minute change, since the opera originally scheduled was "Il Trovatore". As usual the performance was honored by the presence of Mr. Gronchi, the Italian President, and numerous personalities of the political and artistic world.

The honors on this occasion went to Giuseppe di Stefano for his portrayal of Riccardo, Nicola Benois for his stupendous sets, and Margherita Wallmann for her spectacular production. Since the accepted setting for this opera, at least in Italy, is 17th century Boston, Mr. Benois decided to build his sets completely of wood in the rather primitive architectural style of that period. They proved particularly effective in the last act, and almost frightening in their reality in the scene with the gallows in the second act. I felt, however, that in comparison with the solid settings, some of the costumes were too rich, particularly those worn by Miss Callas.

Miss Wallman gave us a modern conception of "Ballo in Maschera", yet retaining the necessary traditions of the opera. There were no long and annoying pauses between scenes, as this problem had been solved by skillful use of rapid blackouts and drop scenery, and the whole production moved at a fine pace.

Giuseppe di Stefano was a revelation both in his excellent singing and fine appearance. He has improved a great deal vocally since I heard him last season and particularly since he last sang this role at La Scala. The long-awaited debut of Maria Meneghini Callas in the role of Amelia was not a disappointment, for this intelligent artist surmounted the difficulties of her role with superb musicality and artistic phrasing.



"A Masked Ball" at La Scala. From the left: Maria Callas, Giuseppe di Stefano, and Ettore Bastianini in the Verdi opera's closing scene



Photos by Erio Pierangeli  
La Scala's production of "Lohengrin". From the left: Mario Del Monaco, Marcella Pöbbe, Nicola Zaccaria, Elena Nicolai, Anselmo Colzani

## A Masked Ball Opens Season at La Scala

Ettore Bastianini was histrionically and vocally an outstanding Renato and produced with facility the many high notes in this part. Giulietta Simonato's Ulrica was too lyric in quality and, with the exception of the last few phrases of her second-act aria, it lacked dramatic impact. Unfortunately the singers, and particularly, the chorus, were hindered by Gianandrea Gavazzeni's erratic conducting.

"Lohengrin" was the second opera offered, and it proved very disappoint-

ing. Antonino Votto's tempos were much too slow. The sets of Georges Wakhevitch were outdated and over-realistic. The same can be said of Mr. Frigerio's staging, which was adequate but too conventional. Mario del Monaco sang the title role for the first time and therefore should not be too severely judged for his rather nervous performance. It is a difficult part, needing much preparation.

The role of Elsa was taken by a newcomer to La Scala, Marcella Pöbbe, scheduled to make her Metro-

politan debut next March. Miss Pöbbe has a lovely lyric soprano voice, but she was not as yet an Elsa, either vocally or spiritually. The performance was saved, however, by the exceptionally thrilling Ortrud of Elena Nicolai. Her outstanding singing of the curse in act two combined with her majestic appearance and realistic characterization of the role brought her a well-deserved standing ovation.

Anselmo Colzani was an excellent Telramund and Nicola Zaccaria a dignified King. —Peter Dragadze

## Caracas Festival Planned for 1960

Caracas, Venezuela. — The inter-American music festival in Caracas, Venezuela, originally scheduled to take place in 1959, has been advanced to the spring of 1960 so that it will coincide with the international exposition to be held in Caracas that year.

Inocente Palacios, president of the Lamas Institution, which runs the Caracas festival, has announced some changes to be made in the 1960 festival. Unlike the earlier festival held in Caracas, where the composition prize of \$20,000 was open only to composers from Latin America, the coming festival prize will be open to all composers from all of the Americas. There are also plans for commissioning works, and there will be fewer orchestral concerts, so chamber music can also be included.

## Martin Rich To Lead Winnipeg Symphony

Winnipeg, Canada.—Martin Rich, of the Metropolitan Opera, will be guest conductor of the Winnipeg Symphony on Jan. 9. On his program is the Canadian premiere of Richard Mohaupt's "Town Piper Music".

## Vancouver Festival Lists Singers

Vancouver, B. C.—Lois Marshall, Maureen Forrester, Jon Vickers, and George London will be the soloists when William Steinberg conducts two performances of the Verdi "Requiem" during Vancouver's first annual Inter-

national Festival in July of next year.

As previously announced, George London will also sing the title role in the festival production of Mozart's "Don Giovanni". Maureen Forrester will sing Brahms's "Alto Rhapsody" in the opening concert of the festival, to be conducted by Bruno Walter, and will also give a recital; and Lois Marshall will appear in one recital.

The Vancouver Symphony will receive a grant of \$20,000 from the Canada Council. The funds will be used for projects beyond the present scope of activities, and they will not be available for, nor have any effect upon, the current operating budget.

## Ponti Again Heads Venice Festival

Venice. — The Venice Biennale, which includes an International Festival of Contemporary Music among its other presentations, has appointed Giovanni Ponti as Special Commissioner to replace the Administrative Council, which has been dissolved. Mr. Ponti was head of the Biennale as Special Commissioner from 1946 to 1951 and as President from 1951 to 1954.

## Philadelphians To Tour Russia

Philadelphia. — The Philadelphia Orchestra, Eugene Ormandy, conductor, will begin a ten-day concert tour of the Soviet Union on May 21. This engagement will be part of an eight-week European tour which will begin on May 10 and end on July 4 at the Brussels Worlds Fair. The tour will be sponsored by the International Exchange of the United States.

## Casals Festival To Open in April

San Juan, P. R.—The Pablo Casals Festival in Puerto Rico will open on April 22. It will be devoted to chamber music by Mozart, Beethoven, and Brahms, and participating artists will include Victoria de los Angeles, Rudolf Serkin, Mieczyslaw Horszowski, Eugene Istomin, Jesus Maria Sanroma, Isaac Stern, Alexander Schneider, and the Budapest String Quartet.

## Lima Symphony Salutes South American City

Lima, Ohio.—The Lima Symphony, William Byrd, conductor, offered a musical salute to its South American counterpart, the Orquesta Sinfonica of Lima, Peru, on Nov. 25. In a concert attended by 1,000 persons, including Jaime Vargas, Peruvian vice-consul general in New York, the orchestra offered a program which included the first United States performance of a work by the Peruvian composer, Vincent Stea, and the premiere performance of William Byrd's Essay for Orchestra.

The entire program was recorded by the Voice of America and will be broadcast from the Peruvian capital later this year.

## Cleveland Orchestra Appoints Klaus Roy

Cleveland.—Klaus G. Roy has been appointed assistant to the manager of the Cleveland Orchestra. He will assume his new post on Jan. 15.

Mr. Roy is currently in Boston

where he is serving as Fine Arts Librarian and instructor in music criticism and composition at Boston University. For the past seven years he has served as a music critic of the *Christian Science Monitor*.

## Metropolitan To Open With Tebaldi as Tosca

The Metropolitan Opera will open next season on Oct. 27 with Puccini's "Tosca". Renata Tebaldi will sing the title role, and Mario Del Monaco and George London will appear as Cavaradossi and Scarpia. Dimitri Mitropoulos will conduct.

Leonard Warren and Maria Meneghini Callas will sing the roles of Macbeth and Lady Macbeth in the Metropolitan's new production of the Verdi opera next season. This opera will mark Mr. Warren's 12th Verdi role at the opera house.

As previously announced, the first Metropolitan performance of "Macbeth" will be conducted by Dimitri Mitropoulos.

The Metropolitan Opera has announced that Robert Herman, assistant to Max Rudolf for more than three years, will succeed him and take charge of most of the duties of the artistic administrator. Mr. Rudolf has left the Metropolitan to become musical director of the Cincinnati Symphony next season.

Erich Leinsdorf will also return next season, and will both conduct and participate in the management's artistic planning.

The Metropolitan Opera Auditions of the Air will return on the American Broadcasting Network Sunday, Jan. 5, 7:30-8 p.m. EST. Two singers will appear on each audition.



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January 1, 1958



# OPERA at the Metropolitan

## Il Barbiere di Siviglia

Dec. 2.—It is hard to imagine a sight at the Metropolitan more enchanting than Victoria de los Angeles, as Rosina in the first act of "Il Barbiere di Siviglia", looking down fondly at her serenading Lindoro from the little window of Eugene Berman's rococo house. The Spanish soprano was as lovely to hear as to look at in this, her first, performance of the season in the Rossini opera, and she was a properly mischievous Rosina, without ever seeming a minx or too coy.

Calvin Marsh appeared as Fiorello for the first time at the Metropolitan. Usually an excellent performer in any role he tackles, he did not project sufficiently clearly the pianissimo singing he has to do in the first act.

Other leading singers in the cast were Cesare Valletti, as Almaviva; Frank Guarrera, as Figaro; Cesare Siepi, as Basilio; Fernando Corena, as Bartolo; and Margaret Roggero, as Berta. Max Rudolf conducted. —R. A.E.

## Carmen

Dec. 4.—The first "Carmen" of the season was conducted for the first time at the Metropolitan Opera by Thomas Schippers. The cast was a familiar one, with Risé Stevens in the title role and Richard Tucker as Don José. Under Mr. Schippers' alert direction the music sounded incisively clear. He exercised light-handed but firm control; the tempos were correctly brisk, and the differing orchestral timbres were brought out well, particularly important solos. It was a sensitive, if sometimes rather restrained, approach.

Miss Stevens was as accomplished dramatically as ever, but on the whole was too sparing in exploiting her vocal splendor on this occasion. The wealth of tonal nuance at her command, her sensuous voice, and her ability to rise successfully to climactic moments were again evident when she chose to utilize them. Few Carmens move as entrancingly as did Miss Stevens in the Seguidilla. Mr. Tucker demonstrated remarkable economy of vocal resources; his magnificently broad range of dynamics was always employed musically. He saved his fire for the crucial moments, thus rendering them all the more effective. He was in excellent voice, and was notably moving emotionally in the Flower Song.

Emilia Cundari was the fine-voiced Micaëla. She was graceful and winning in "Je dis que rien". As Escamillo, Frank Guarrera was very able histrionically and vocally, except for a little huskiness of tone.

Norman Scott was a Zuniga of impressive stature, and Heidi Krall (Frasquita) and Margaret Roggero (Mercedes) gave excellent support. George Cehanovsky was the Dancaire and Paul Franke the Remendado.

—D. B.

## La Bohème

Dec. 8.—The presence of King Mohammed V of Morocco and a large United Nations delegation made the season's first performance of "La Bohème" a festive occasion. A salvo of applause greeted the King and his party when they took their places in

a box in the center of the house. Thomas Schippers lead the Moroccan and United States national anthems.

Not since opening night has there been such a handsome audience at the Metropolitan, and some of the excitement must have crossed the footlights, for the performance was in every way absorbing. The Café Momus scene was played with great spirit, and the quartet of bohemians—Carlo Bergonzi (Rodolfo), Frank Guarrera (Marcello), George Cehanovsky (Schaunard), and Giorgio Tozzi (Colline)—sang and acted with admirable esprit de corps. Mr. Bergonzi, who substituted on short notice for the indisposed Daniele Barioni, was heard here for the first time as Rodolfo. His first-act aria was beautifully sung, and he proved to be an effective actor as well.

Victoria de los Angeles was Mimi, a role to which she brings sweet, appealing qualities. Her high notes were somewhat sharp, but her "Addio" in the third act compensated for the unevenness that preceded the finale. Heidi Krall's Musetta was vocally and visually rewarding.

Appearing for the first time in smaller roles were Enzo Flagello, as Benoit, and Robert Nagy, as Parpignol.

Much credit for the warmth and spontaneity of this performance must go to Mr. Schippers. The 27-year-old conductor summoned all that is youthful and wistful and wonderful from the score. —W. L.



Louis Melancon

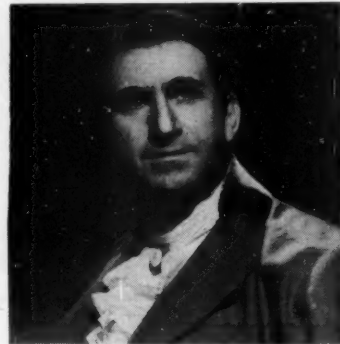
Roberta Peters as Sophie

## Der Rosenkavalier

Dec. 9.—The third performance of the Strauss comedy brought the season's first appearance of Roberta Peters in the role of Sophie. Miss Peters has all of the beauty and charm as well as the youth (which she may overemphasize a bit) for the role. But she is no youngster when it comes to dealing with the formidable vocal assignments of the "Silver Rose" scene, or of the great trio and concluding duet. She handled these with veteran skill.

Lisa Della Casa was again the opulent-voiced, properly-thirtyish Marschallin; Risé Stevens was in her accustomed place as Octavian; Otto Edelmann again displayed his intelligently caricatured Baron Ochs. Others in familiar roles were Ralph Herbert, Alessio De Paolis, Martha Lipton and Thelma Votipka. The unhurried—indeed, sometimes anticipated—baton was in the gentle hands of Karl Boehm.

The action could have stood a bit of enlivenment and tightening up here and there, especially in the hooligan part of the last act, which moved awkwardly and on leaden feet.—R. E.



Sedge Le Blanc

Kurt Baum as Andrea Chenier

## Andrea Chenier

Dec. 11.—Four singers were new to the cast of "Andrea Chenier", which was given its fourth performance this season by the Metropolitan. Kurt Baum, as Chenier, and Leonard Warren, as Gérard, sang their roles for the first time this season; and Margaret Roggero, as La Bersi, and Ezio Flagello, as Mathieu, were heard in their parts for the first time at the Metropolitan.

With a few exceptions—notably Mr. Warren's impassioned delivery of Gérard's monologue in the third act—this was a well-routined rather than exciting performance of Giordano's opera. Zinka Milanov, who was replacing Renata Tebaldi, has sung Maddalena more opulently in the past, but her "La mamma morta" was still a lesson in style and was dramatically convincing. Mr. Baum never seemed at a loss for vocal power, but he was more intent on singing to the gallery rather than being a character in the drama.

Mr. Flagello made a real "sans culottes" of Mathieu. But not only was his acting a remarkable bit of portrayal, but his voice was lustrous and filled with vitality. Here is a young man to watch. Some more fine acting was turned in by Miss Roggero, though she was not as impressive vocally as dramatically. There were several moments when her voice was inaudible over the orchestra, though the fault here may have been that of Fausto Cleva, who conducted energetically if not always subtly.

—F. M., Jr.

## Carmen

Dec. 12.—Three singers were heard for the first time this season in their respective roles in "Carmen"—Jean Madeira, as Carmen; Hilde Gueden, as Micaëla; and George London, as Escamillo. All three have sung their roles often, and it is a pleasure to report that the familiarity with their parts has not bred staleness or a matter-of-fact approach. It was freshness of spirit that distinguished this performance on the part of the singers, though Thomas Schippers conducted the work a little too daintily to bring out the full dramatic impact of the score.

Miss Madeira displayed the sort of dark rich voice that is gratifying to hear in the role, and her singing revealed more subtlety and a deeper insight into the meaning of the text than it had at previous performances. There are many ways to interpret Carmen, and Miss Madeira's characterization presented her as an intelligent child of nature rather than as a wild hussy. Her stage movement was too busy in the first two acts, but in the last she acted with dignity and a sense of Carmen's pride that was dramatically convincing.

Miss Gueden sang with pure and ethereal tone, and her whole portrayal was extremely sensitive, though her Micaëla seemed a little too sophisticated to be seen in a mountain pass in the dead of night. Mr. London also sang with intelligence and taste, and he did not make Escamillo a flashy fellow. Richard Tucker was an expert Don José, and, though his style of delivery seemed more Italian than French, his singing was so beautiful that there was no cause for complaint. —F. M., Jr.



Sedge Le Blanc

Jean Madeira as Carmen

## Orfeo ed Euridice

Dec. 16.—Gluck's "Orfeo ed Euridice" is one of the oldest operas extant in the international repertoire today. It certainly seemed so in this performance, which was the first that the Metropolitan Opera had given since the season of 1954-55. In fact, there were many passages that sounded positively decrepit. This was certainly not Gluck's fault, for the music is noble, full of imagination, and, on its own terms, wholly stageworthy. It has not lasted for 195 years because of mere historical piety. Nor can the fault be put upon any one pair of shoulders at the opera house. It was a general lack of direction, of stylistic authority and firmness, of wise casting and consistent execution that combined to make this performance prevailingly drab.

The brightest spot in the evening was the dancing of Alicia Markova, who was indeed a Blessed Spirit, as she had been in the performances three seasons ago. Miss Markova is the very embodiment of all that is loveliest and most ethereal in classic style, and her presence on the stage shed a gentle radiance that made everything come to life. Using simple steps and combinations and exquisite mime, she revealed her profound musicality in every phrase. And Zachary Solov had provided a choreographic setting for her that happily

(Continued on page 31)



## OPERA at the Metropolitan

(Continued from page 18)

avoided, most of the time, that fussiness and superfluity of detail which he sometimes falls into. The corps danced with a perceptible sense of classic dignity and flow, and Michael Maule, who made his debut as premier danseur, partnered Miss Markova dependably, although his solo was not up to his best standards.

There were four other "firsts" in the performance. Max Rudolf, I am sorry to report, displayed none of his usual virtues in conducting "Orfeo" for the first time at the Metropolitan. He did not seem to have a clear idea of the style; ornaments were played haphazardly; tempos were erratic; the brass was insecure in pitch and unsteady; and orchestra and singers were sometimes just enough apart to leave distressing ragged edges. The music never soared or achieved the grand line. Mr. Rudolf should have taken a cue from Miss Markova as to the secret of uniting transparency with hidden strength of accent and intensity.

Emilia Cundari, who has sung very charmingly on many past occasions, was badly costumed and made-up, and sang roughly and inelegantly. One had the impression that no one had helped her in fixing a consistent style in this role. Mildred Allen and Helen Vanni were smoother and more persuasive, as the two Ombre Felici.

Risë Stevens is too resourceful an artist not to carry off the role of Orfeo with dignity and dramatic imagination, but she is miscast in it.

Much of the music lies uncomfortably low for her voice and she was obviously not very happy about it. For this part, one should either use a tenor, as Gluck himself did in the French version of his opera, or a singer with a voice that retains its flexibility and brilliance even in the lowest reaches of the range.

Hilde Gueden was again a pleasing and silvery-voiced Euridice. Things brightened when she made her appearance in the Elysian Fields. The chorus sang briskly and with excellent diction. But had it not been for Miss Markova and the ballet, this would have been a dreary evening indeed. —R. S.

### Other Performances

At the Metropolitan's performance of "Tosca" on Dec. 5, Zinka Milanov sang the title role in the absence of Renata Tebaldi. This was Miss Milanov's first performance of the role this season. Carlo Bergonzi sang his first Cavaradossi at the opera house the same night.

On Dec. 6, Jan Peerce sang the part of Don Ottavio in Mozart's "Don Giovanni" for the first time this season. Norman Scott sang the role of the Commendatore, also for the first time this fall.

At the performance of Rossini's "Barber of Seville" on Dec. 13, Jerome Hines sang his first Don Basilio of the season; and Norman Scott sang the role of Ramfis for the first time this season in the "Aida" performance on Dec. 15.



Louis Melancon

"Orfeo ed Euridice" at the Metropolitan. Top center: Emilia Cundari. Center group: Hilde Gueden (left) and Risé Stevens. Bottom center: Michael Maule and Alicia Markova

first-rate orchestra and soloists, a sold-out house, which braved rain and a subway strike, was rewarded with a stimulating evening.

Since Desdemona has more and better music than Otello, it was fortunate that Eileen Farrell was assigned to the role. She sang the poignant "Willow Song" and prayer with great vocal artistry. Thomas Hayward, who sang the title role in the 1954-55 presentation, sang well on this occasion, despite a cold. Hugh Thompson's menacing Iago was good both vocally and dramatically. The maid, Emilia, was given sympathetic treatment by Martha Lipton. In lesser roles, Chester Watson and Loren Driscoll, the latter a compelling young tenor, were impressive. —W. L.

fects, close-ups and dramatic camera angles made possible by the medium. Only one scene proved less effective on television than on the stage and that, unfortunately, was the climactic final scene in which the nuns go one by one to their death on the guillotine.

For some unexplained reason, this scene was turned into a kind of apotheosis with the camera focused only upon the individual figures as they ascend a celestially-lighted stairway. Nothing of the dramatic excitement of the restless, blood-thirsty mob in the *Place de la Révolution* (clearly indicated in the score) was even suggested and the repeated thuds of the knife (a chilling but theatrically stunning device) were omitted. The earlier scenes, however, were handsomely staged in a style that could

(Continued on page 33)

## OTHER OPERA in New York

### Columbia Gives Puccini's "Le Villi"

McMillin Theatre, Dec. 7.—Columbia University presented its orchestra, conducted by Emerson Buckley, in a concert commemorating the 100th anniversary of the birth of Giacomo Puccini with his first opera, "Le Villi". The vocal soloists included Mary Henderson, soprano; Paulo Mori, tenor; and Hugh Thompson, baritone, assisted by the school chorus, Mark Seibert, director.

Although Puccini was only 27 when he composed it, "Le Villi" foreshadows many of the strengths and weaknesses of the mature composer. Musically it is quite simple. The harmony exploits several impressionistic chords and a few peculiarities of color, but essentially it is a pale profile of the later Puccini. Most striking is the directness of dramatic expression, the flow and sense of the musically inevitable, and the surety of Italian vocal writing.

Dancing plays an extremely important part in "Le Villi". The action takes place in the Black Forest and concerns the spirits of maidens who have been betrothed but then deserted by their lovers. These witch-dancers emerge from the earth to dance at midnight, and take their revenge by forcing the faithless lovers to dance themselves to death. The opera deals with one such incident.

Mary Henderson, as Anna, sang with great sympathy for the style. She projected character, musicality, and a vivid dramatic awareness. Hugh Thompson delivered his role with fine artistry and surging intensity. Paulo Mori, the faithless Roberto, displayed a tenor voice of promising quality,

though he needs further work in certain areas of his vocal production. The Columbia University Orchestra, to my recollection, never sounded so good as it did under the skilled baton of Emerson Buckley. The playing sounded professional. Unfortunately the chorus was completely amateurish. But the evening was interesting and brought together an audience of many distinguished people in the music world, all congregated to pay tribute to a master of the lyric theatre. —M. D. L.

### American Opera Society Gives Rossini's "Otello"

Town Hall, Dec. 10.—Thanks to the enterprising American Opera Society, New York audiences have had two opportunities to hear an "Otello" that is not Verdi's. Some 60 years before that composer wrote his interpretation of the tragic love story of the Moor and Desdemona, Rossini produced an "Otello" that not only contained an endless outpouring of melody, but built to a stunning vocal climax in the murder scene.

The score, staged for the first time in 1816, was so successful that Rossini felt it would be one of the three best-remembered efforts of his career, the other two—out of 38 operas—being "The Barber of Seville" and "William Tell". But when Verdi's "Otello" captured the world's opera houses, Rossini's version was seldom heard.

The American Opera Society first gave it, in Town Hall, three seasons ago. The response was such that it was "revived" as the third of this season's productions in concert form. With Arnold Gamson conducting a

### Poulenc Opera Televised by NBC

The first American television performance of Francis Poulenc's opera, "Dialogue of the Carmelites" was given by the NBC Opera Company in a two-hour color production on Dec. 8. The opera was reviewed at length in these columns on the occasion of its premiere at La Scala (MUSICAL AMERICA, March, 1956) its first Paris performance (MUSICAL AMERICA, August, 1956) and its first American performance in San Francisco (MUSICAL AMERICA, October, 1957).

The TV production benefited from the spacious sets and free-flowing movement as well as the lighting ef-



"The Dialogue of the Carmelites" on NBC Television. Above: Elaine Malbin and Robert Rounseville. Below left: Patricia Neway. Below right: Judith Raskin (left), Leontyne Price (second from left); Rosemary Kuhlmann (right)

Photos by NBC—Bob Ganley



# New Recordings

## Italian Masterpieces

**Corelli:** 12 Church and 12 Chamber Trio Sonatas, Op. 1 and 2. Musicum Arcadia: Alberto Poltronieri and Tino Bacchetta, violins; Mario Gusella, cello; Gianfranco Spinelli, organ; E. Giordani-Sartori, harpsichord. (Vox DL 263, 3 disks, \$19.50)

\*\*\*  
**Locatelli:** 12 Concerti Grossi, Op. 1. I Musici Virtuosi di Milano, Dean Eckertsen, conductor. (Vox DL 333, 3 disks, \$19.50)

\*\*\*  
**Vivaldi:** 18 Flute Concertos. Gastone Tassinari, flute; I Musici Virtuosi di Milano. (Vox DL 353, 3 disks, \$19.50)

Once again, hats off to Vox for three more exciting additions to its memorable library of Baroque music on records. Parallel to the current opera boom is another which has, perhaps, even happier significance—the enthusiasm for Baroque music. At last, people are beginning to discover for themselves that the 17th and early 18th centuries were just as prodigious, musically speaking, as the succeeding century. And in our contemporary world the noble clarity and healthy emotional atmosphere of this glorious art are especially bracing.

It is not too much to say that a familiarity with Baroque music is indispensable to the formation of a sound musical taste and to an adequate perspective of the later classic masters whom everybody knows (or thinks he knows).

Until the advent of LP recording, Arcangelo Corelli was known to most music-lovers solely through questionable transcriptions and editions of "La follia", played in slushy romantic fashion, and through a handful of other violin works, also played out of context and out of style.

This recording of the 12 Church and 12 Chamber Sonatas of Opus Nos. 1 and 2 of Corelli will reveal the marvelous purity and loftiness of Corelli's musical style, which won him a matchless renown among his contemporaries.

Joseph Braunstein's admirable and handsomely illustrated notes for this album (as well as for the Locatelli and Vivaldi albums) greatly enhance their appeal. He explains in clear terms the difference between the sonata da chiesa and the sonata da camera, provides sufficient background to give the listener a sense of Corelli's personality and place in music history, and then proceeds to a brief but thorough analysis of the individual sonatas, with copious musical examples.

It is not necessary to "study" in order to enjoy this transparent and eloquent music, but most listeners find themselves fascinated by the exploration of a comparatively unfamiliar musical world. This album and its program notes will teach them far more than whole dreary tracts in text-

books, if they wish to go beyond surface enjoyment.

The performances are excellent. If they seem a bit sober at first, the intelligent listener will quickly realize that this is merely the fact that they are tasteful and in style, more expressive in the long run than a more lush and vehement treatment could ever be. The beauty of Corelli's noble music needs no help from the gentry of the throbbing vibrato and the fencing bow.

Pietro Locatelli was born in 1695, 42 years after the birth of Corelli. When he was still in his teens, he studied for a brief period with the older master in Rome and absorbed something of his spirit and surroundings. In his later years he lived in Amsterdam, engaging in business and other nonmusical activities with typical 18th-century versatility and collecting a superb library of books, music, and art works, besides composing.

Locatelli's 12 Concerti Grossi, Op. 1, as Mr. Braunstein points out in his interesting notes, are a tribute to the influence of Corelli, but they also reveal an individual musical personality and a wonderful feeling for string writing. Of especial note is the contrapuntal character of the writing, which is reflected in the original title "XII Concerti Grossi à 4 e à 5, con 12 Fughe". Again, the musical analyses with illustrations increase the listener's enjoyment.

## Bartok String Quartets—A Creative Survey

**Bartok:** String Quartets (Complete). Parrenin Quartet. (Westminster XWN 18531-3, \$11.94)

\*\*\*  
It has been said that there is no better way to approach the music of Bela Bartok than through his string quartets. The reason is that the quartet was a form which interested him consistently throughout his creative life, from No. 1, written in 1908 when he was 27 (there is alleged to have been an even earlier quartet written when he was 18), to No. 6, written less than five years before his death.

Thus the quartets reflect pretty accurately the stages of his development and the changes in his musical thinking. These were not radical changes, however—at least not outwardly. His ideas of what a string quartet should be remained fairly constant. He brought it back more or less to the classic proportions and purposes from which it had strayed under the Romantics of the 19th century, and he deployed it mostly in the development and contrapuntal interplay of small motivic elements (rarely extended enough to be called melodies) with an almost relentless insistence upon the linear independence and individuality of the four instruments. If they elbowed each other and clashed rather stridently on occasion, so be it.

It is an interesting fact that the first two quartets and the final one are the most easily assimilable for the ear not tutored in Bartok. The obvious reason is that they are less astringent harmonically (the middle quartets found the composer in a dissonant mood), and they communicate more directly in simpler, more lyrical language. The last three are the fully mature Bartok, and the sixth one, with its ethereally beautiful closing

Dean Eckertsen, who conducts the chamber orchestra in this recording, has devoted himself to Baroque music with great intelligence as well as enthusiasm. The performances are intensely alive and at the same time fully expressive of the intrinsic character of the music—Mr. Eckertsen has familiarized himself with the practices of the period without becoming pedantic in the process.

In his program notes for the Vivaldi Flute Concertos, Mr. Braunstein tells the absorbing story of the "glorious resurrection" of that long-neglected and underrated master. Only in the past 20 years has the musical world at large begun to realize how great he was and to hear some of the treasures he left to us. The delightful works heard in this album have a complex history, which Mr. Braunstein helpfully summarizes before proceeding to musical analyses.

Vivaldi, with his marvelous sense of instrumental color and musical portraiture, has included many enchanting programmatic touches in these works. We hear bird songs, echoes of sea-storms, and other aspects of nature, but always felicitously stylized and fused with purely musical elements.

Gastone Tassinari plays with a bright tone that can become mellow when he wishes, and the orchestra performs with comparable vivacity and good taste.

—Robert Sabin

but the whole thing is done in a spirit of honesty and dedication. One does not know from whence they received their "interpretation" of the music (Bartok is dead, so already there must be a question of "interpretation"), but they play with intelligence, gusto and confidence-inspiring assurance.—R. E.

## New Versions for Old

A new recording of **Rimsky-Korsakoff's "Scheherazade"** has been made by the Bamberg Symphony, conducted by Jónal Perle (Vox PL 10.220)\*\*\*. Mr. Perle uses rather discreet tempos for the sake of orchestral clarity, which the superb engineering makes the most of. The combination of resonance and detail in the sound is remarkable.

**Rachmaninoff's Second Symphony**, seemingly more popular on disks than in the concert hall, has been newly interpreted by Paul Paray and the Detroit Symphony (Mercury MG 50142)\*\*\*. The performance is both sensitive and sensible, although not so penetrating as those conducted by William Steinberg for Capitol and Kurt Sanderling for Decca.

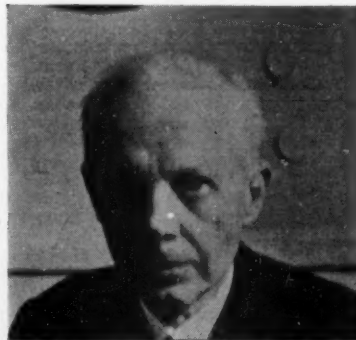
Vox offers a spectacular bargain by pairing Tchaikovsky's B flat minor Piano Concerto and the Violin Concerto—almost an hour's playing time on one disk (Vox PL 10.350)\*\*\*. Monique de la Bruchollerie's version of the piano concerto is not new to records, and it remains the exceedingly brilliant, almost brittle, performance it seemed when it came out. Ivry Gitlis' performance of the violin concerto is, however, a fresh issue. He plays with a kind of lean, nervous sensuality that is quite striking. The Vienna Symphony accompanies both performances, with Rudolf Moralt conducting the piano concerto, Heinrich Hollreiser the violin concerto.

Debussy's "La Mer" and Ibert's "Ports of Call" are shimmeringly played by the Boston Symphony under Charles Munch's direction, in a handsome new album, decorated with several photographs of the swirling surf and quotations about the sea from such writers as Herman Melville, Rachel L. Carson, Joseph Conrad, and Marcel Proust. (RCA Victor LM 2111)\*\*\*.

Four works that have little in common except the need of a virtuoso orchestra to play them have been assembled on a disk headed by Dukas's "The Sorcerer-Apprentice" (Columbia ML 5198)\*\*\*. The other three works are Weinberger's Polka and Fugue from "Schwanda, the Bagpiper", Liszt's "Les Préludes", and Strauss's Dance of the Seven Veils from "Salome". Dimitri Mitropoulos conducts the New York Philharmonic in vivid and—obviously—virtuosic performances.

Prokofiev's "Peter and the Wolf" is again quite sensibly coupled with Britten's "The Young Person's Guide to the Orchestra" to make a delightful record for either children or adults. This time they are played by the Philadelphia Orchestra, led by Eugene Ormandy, which should be recommendation enough for anyone. Cyril Ritchard, no stranger to children, is the forthright, no-nonsense narrator in the Prokofiev. (Columbia ML 5183)\*\*\*.

Alfred Brendel plays the two Liszt piano concertos with a handsome



Bela Bartok

movement, points in an entirely different direction and makes one doubly curious as to what the seventh might have been like.

These are immensely difficult works to perform effectively. They make endless demands upon the players, not only of individual technique (including a whole boxful of tricky glissando, pizzicato, strumming, and other special effects) and problems of ensemble which are, to say the least, uncommon, but also of artistic and musical understanding of an idiom that has no counterpart, past or present, but that clearly has something of significance to say if articulated properly.

The young French musicians of the Parrenin Quartet render what must be adjudged earnest, if not always brilliant, service to this music. Their work is serious, highly competent technically, muscularly and intellectually alert, and spiritually resilient to the subtleties of Bartok's imagination. Some things do not come off as suavely as they might, and there are a few tentative attacks and releases,

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technique, a beautiful tone, and a broad, leisurely style that has moments both poetic and heavy-handed. Michael Gielen conducts the Pro-Musica Orchestra of Vienna for the 26-year-old pianist who won the Busoni Competition in 1949. (Vox PL 10.420)★★★★. —R. A. E.

## Two Nationalists

**Smetana:** Czech Polkas and Dances. Rudolf Firkusny, pianist. (Capitol P 8372, \$3.98)★★★★

**Grieg:** "Lyric Pieces", Op. 54 and Op. 57. Menahem Pressler, pianist. (M-G-M E 3198, \$3.98)★★★★

Both Smetana and Grieg were strongly influenced by the folk music of their native countries, and this fact is nowhere so apparent as in these two sets of short piano pieces. This influence takes slightly different forms, however. The Czech composer is more than likely to take actual folk tunes or dance patterns and idealize them into the kind of pieces Rudolf Firkusny plays here. Grieg's music on the other hand, consists usually of original material in which phrase shapes, accents, and harmonic progressions draw their inspiration from Norwegian folk music.

Mr. Firkusny offers four Czech polkas and ten Czech dances from Smetana's more mature output. Since they are thoroughly delightful and full of virtuosic effects, it is strange that they have not held a place in the concert repertoire. In recent years, among concert pianists, only Mr. Firkusny has been a steady advocate of this music. Fortunately, as a Czech, a virtuoso, and a sensitive artist, he has been a highly persuasive advocate, and we are fortunate to have these performances in recorded form.

Menahem Pressler's album of Grieg "Lyric Pieces" is the third in a series recorded by him, and presumably M-G-M will continue them until they are all on disks. Although many of these works can be found scattered among miscellaneous piano recordings, Mr. Pressler's decision to record them all in order is a rewarding one. Here you get the familiar Nocturne side by side with the relatively unknown "Bell-Ringing", for example, and many delicate, fragile evocations that are virtually never performed. Mr. Pressler plays the works with loving care and just the right touch of sentiment. (Watch the labels; on mine they were affixed to the wrong sides of the disk.)

—R. A. E.

## Other Releases

An album entitled "Highland Pageantry", performed by the Regimental Band and Pipes and Drums of the Black Watch-Royal Highland Regiment, has been issued by RCA Victor (LPM 1525)★★★. It is an excellent recording and well planned. The pipers and band are alternated,

avoiding possible monotony, which a complete side devoted to bagpipes might create. Those who were fortunate to witness this group on their recent American tour, will find this album both a nostalgic and pleasurable reminder.

London Records has recently issued two fine albums of Rafael Kubelik conducting the Vienna Philharmonic. The earlier release (London LL 1607)★★★ is a recording of Dvorak's *Symphony No. 5*, in E minor ("From the New World"). The symphony is given an excellent performance, and a better combination than Dvorak, Kubelik, and the Vienna Philharmonic will not easily be found. Mr. Kubelik also conducts an equally beautiful and expressive performance of Brahms' *Symphony No. 2*, in D major (London LL 1699)★★★. Both albums should prove a most welcome addition to any collection.

The expanding repertoire for the classical guitar is illustrated on the excellent Laurindo Almeida's latest recording, *New World of the Guitar*. Although some of the works are not of recent vintage, the six composers represented fall into the 20th-century category: Joaquin Turina and Joaquin Rodrigo, of Spain; Mario Castelnuovo-Tedesco, of Italy; John Duarte, of England; Albert Harris, English-born American; and Manuel Ponce, of Mexico. Turina's *Sonata* and Rodrigo's briefer "En los Trigales", couched in the familiar Spanish idiom, are the best of the works, but the guitar enthusiast should enjoy sampling the other works as well. (Capitol P 8392)★★★★.

Robert Merrill's splendid voice is heard in a disk called *Famous Baritone Arias*. Vincenzo Bellezza and Jonel Perlea lead the Rome Opera House Orchestra in accompanying Mr. Merrill in excerpts from "Otello", "Il Trovatore", "La Traviata", "The Barber of Seville", "Andrea Chenier", "Rigoletto", Thomas's "Hamlet", Massenet's "Hérodiade", Meyerbeer's "L'Africana", and Leoncavallo's "Zaza". (RCA Victor LM 2086)★★★★.

Pierino Gamba, the one-time prodigy who conducted orchestras when still in knee pants, leads some colorful performances on *Operatic Highlights for Orchestra—No. 5* (London LL 1671)★★★★. Under him the London Symphony plays familiar excerpts from "La Traviata", "Cavalleria Rusticana", "I Vespri Siciliani", and "La Gioconda", as well as the Overture to Mancinelli's "Cleopatra" and Martucci's Notturmo in G flat major.

Capitol Records has issued an album called "The Orchestra—full dimensional sound", (Capitol SAL 8385)★★★★. In this special album, which demonstrates individual and combined sections of the orchestra, Leopold Stokowski conducts an orchestra in works and excerpts including "Fanfare" from "La Peri" by Dukas, Adagio for Strings by Barber, Gavotte from the Suite for Wind Instruments in B flat, Op. 4, by Richard Strauss, "Evolution" (Part I) by F. Berman, the Scherzo from Vaughan Williams' *Symphony No. 8*, the March from Divertimento for Band by Persichetti, the Scherzo from Tchaikovsky's Fourth *Symphony*, and the "Hut on Fowl's Legs" and the "Great Gate at Kiev" from Mussorgsky's "Pictures at an Exhibition".

Acoustically, the recording is superb. The album fulfills all that its title implies—the orchestra is certainly displayed in full dimensional sound. The Barber Adagio, both musically and acoustically, is given an excellent rendition. Interpretatively, as well as audibly, the album is on a high level. However, though the orchestral sound is brilliant in the Tchaikovsky Scherzo and the Mussorgsky excerpts, musically they fall short of the rest of the album.

A new and excellent interpretation of Vaughan Williams' *Symphony No. 8* is now available on London Records (London LL 1642)★★★★. In this recording, which also includes Vaughan Williams' Partita for Double String Orchestra, the London Philharmonic is under the direction of Sir Adrian Boult.

## Schwann Issues New Artist Catalogue

The new 1958 Artist Listing Schwann Catalogue, which is now available, includes a thoroughly cross-referenced listing of the artists on currently available records. Listed are 755 orchestras, quartets, and other instrumental groups; 724 conductors of orchestral, chamber, choral and operatic music; 1,045 instrumental soloists (464 pianists, 156 violinists, 75 organists, 58 cellists, 49 harpichordists, 38 flutists, 32 oboists, 173 other performers on 30 other instruments); 269 choral groups; 185 operatic groups; and 1,348 vocal soloists.

## The Carmelites

(Continued from page 31)  
never be achieved in the opera house, and the ability of the camera to move quickly from one scene to another did much to relieve the tedium of the frequent and painfully silent curtain breaks.

The musical as well as the dramatic tenor of the performance was on a high level. Elaine Malbin gave an

emotionally moving performance as Blanche. Patricia Neway, splendid actress that she is, reached new heights in the death scene of the First Prioress, and Leontyne Price, as the Second Prioress, delivered flawlessly her difficult lines, which frequently lay at the very top of the voice.

Rosemary Kuhlmann, as the Assistant Prioress, and Judith Raskin, as Sister Constance, developed their important supporting roles with depth and subtle imagination. Among other good performances of the large cast were those of Robert Rounseville, David Lloyd, and Arthur Newman in the incidental male parts. Miss Price and Howard Fried, who was the First Officer, appeared in the San Francisco production.

The producer was Samuel Chotzinoff, the director Kirk Browning, and the musical and artistic director, as well as conductor, Peter Herman Adler. —R. E.

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# ORCHESTRAS in New York

## Bach Aria Group

Town Hall, Dec. 4.—A heavy snowfall did not prevent a large audience from attending the first concert of the season by the Bach Aria Group. The participants included Robert Bloom, oboe; Eileen Farrell, soprano; Bernard Greenhouse, cello; Cesare Siepi, bass (the evening's guest artist); Carol Smith, alto; and Paul Ulanowsky, piano. The orchestra and chorus were conducted by Frank Brief.

It was a typical program for the group—three cantatas, Nos. 79, 89, and 187, and a selection of arias. To the vocal soloists went the evening's honors, for the chorus, perhaps affected by the storm outside, sounded rough and edgy, particularly in the opening cantata, though it did warm up and hit its usual stride in the chorale of the Cantata No. 187. The orchestra also was not in its best fettle, except toward the end of the concert, when the strings sang with warm intensity.

Miss Farrell and Miss Smith are, of course, familiar artists with the group, and Miss Farrell poured out some glorious sounds in her arias. The recitative "If I only hold fast to Him" from the Cantata No. 187 was especially striking in its richness of characterization. Miss Smith captured the meaning of "Wie furchtsam wanken meine Schritte" with telling effect, though earlier in the evening her voice sounded bottled up. Mr. Siepi rose to true dramatic height in "Darum sollt ihr nicht sorgen noch sagen". His German may not have been as distinct as it could be, but he displayed a noteworthy affinity with the style.

—F. M., Jr.

## Previtali Makes Bow With Philharmonic

New York Philharmonic, Fernando Previtali conducting. Elisabeth Schwarzkopf, soprano. Carnegie Hall, Dec. 5:

Excerpts from "Turandot" Suite, Op. 41 ..... Busoni  
Aria, "Per pietà" from "Cosi fan tutte" ..... Mozart  
Four Last Songs ..... Strauss  
Symphony No. 3 ("Scotch") ..... Mendelssohn

Both Fernando Previtali, the conductor, and Elisabeth Schwarzkopf, the soloist, made their debuts with the New York Philharmonic at this concert.

Mr. Previtali opened the program with excerpts from a work for which he has confessed a special affection, the "Turandot" Suite of Busoni. He conducted it with fire and conviction, although he could not palliate its poverty of invention and forced effects. Busoni had a great musical mind and his reputation as a pianist and teacher has not dimmed with the years. But this suite reveals how feeble he could be as a composer.

The Mozart aria from "Cosi fan tutte" found neither Miss Schwarzkopf nor Mr. Previtali in best estate. It requires a grander and more forthright style than the distinguished soprano brought to it, and Mr. Previtali provided neither firm, well-integrated tempos nor a clear, balanced orchestral texture. The horn obbligato, to mention only one detail, was a positive shambles.

But in the Four Last Songs of Richard Strauss Miss Schwarzkopf sang out, and sang very beautifully. The long, ecstatic phrases of these songs and their poignant moods inspired her. Mr. Previtali was all too anxious to follow her, which resulted in a rather fuzzy and rhythmically unstable accompaniment.

To the Mendelssohn "Scotch" Symphony, the new conductor brought abundant energy and, if anything, too much detail in changes of tempo and dynamics. But the orchestra sounded coarse, and one missed the romantic glow so essential to Mendelssohn. Mr. Previtali will doubtless make a far better showing in later programs, when he has worked with the orchestra longer. Both artists were enthusiastically received by the audience.

—R. S.



Fernando Previtali

## National Symphony Offers Two Premieres

National Symphony, Howard Mitchell, conductor; Leontyne Price, Soprano. Carnegie Hall, Dec. 6:

Symphony in D ("A Festival Piece in one movement") ..... John Vincent (First New York performance)  
"Songs of the Rose of Sharon" ..... John La Montaine (First New York performance)  
Symphony No. 5 ..... Shostakovich

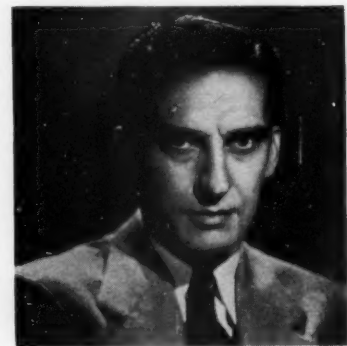
In one of its all-too-rare appearances on the Manhattan concert scene, the orchestra of the national capital demonstrated beyond cavil its worthiness to bear the title assigned to it. Any city in the United States or Europe could be proud to own such an ensemble, and Mr. Mitchell and his well-mixed band of men and women musicians can take just pride in the long strides they have made in recent years. The strings are full, vibrant, and homogeneous; the winds, both brass and wood, are dependable and refined in tone, and the organization as a whole responds with reflex alacrity to the baton. In sum, an ensemble which is an adornment to the profession.

The audience clearly was grateful that this (to them) unfamiliar orchestra did not feel constrained to offer only "safe" pieces for its Carnegie Hall appearance. The all-contemporary program included two compositions that were of a length that some auspices might consider risky and by not particularly well-known composers. That the procedure was sound was amply attested by the spontaneous and prolonged applause

for the music and its composers as well as the executants.

Mr. Vincent, a middle-aged California composer, is a man with a song in his heart. His symphony, which he unabashedly says is a joyful expression of happiness and thanksgiving for a good life, is authentically melodious in a very honest and very personal way. Oblivious of schools or isms, it goes its own modest way, with many a backward glance at a romanticism and frank sentimentalism (not sentimentality) which will never fade so long as there are people like Mr. Vincent around to feel it and put it down on paper. A good piece which many another conductor might well put on his program and say "this, too, is contemporary music".

By the sheer force of her sinuous musical personality and the incandescence of a great voice, Miss Price made a moving apostrophe of the seven "Songs of the Rose of Sharon", with a text from the second chapter of "The Song of Solomon". This work could have been appreciably less engrossing in less sympathetic hands. Mr. La Montaine once was Miss Price's accompanist and it seems likely that he had her ability to project and sustain an exalted mood in mind when he composed these impressionistic lyrics of love. In any case, with the piano accompaniment admirably and enhancingly translated into orchestral terms, the work comes off with fine effect, and the composer shared with Miss Price the enthusiastic approval of the audience.



Fabian Bachrach

Howard Mitchell

## Brooklyn Philharmonic Offers New Bloch Work

Brooklyn Philharmonic, Siegfried Landau, conductor. Davis Schuman, trombonist. Brooklyn Academy of Music, Dec. 7:

"Rosamunde" Overture ..... Schubert  
Symphony No. 41 ..... Mozart  
Symphony for Trombone and Orchestra ..... Ernest Bloch (First New York performance)  
"Grand Canyon Suite" ..... Grofe

The Trombone Symphony is a melodious work in Bloch's harmonically rich, easily approachable post-romantic style. An impressive Maestoso first movement is followed by an exciting section marked Agitato which is often martial in character, other times exotically tinged. The finale, a furious Allegro deciso, seemed less rewarding except at the slow close. The composer wisely

omitted virtuosic passages for the trombone, and thus called the work a symphony rather than a concerto. But an orchestral piece displaying a solo instrument as restricted in tone color as the trombone cannot, of its nature, avoid being of questionable esthetic success. Mr. Schuman, for whom the work was composed, played resolutely and impeccably.

Mr. Landau led a well-disciplined, cantabile performance of the "Jupiter" Symphony, and displayed a fine ear for orchestral balances. The second concert of the Philharmonia's season resembled the first in that both presented a New York premiere and then, as if to assuage what is commonly thought of as public taste, devoted the remainder of the program to particularly oft-ridden war horses.

—D. B.

## Albanese Soloist With Symphony of the Air

Symphony of the Air, Jonel Perlea conducting. Licia Albanese, soprano; Guy Richard Gordon, baritone. Carnegie Hall, Dec. 8:

"Anacreon" Overture (1803) ..... Cherubini  
Nocturnes ..... Debussy  
Prelude and Liebestod ("Tristan and Isolde") ..... Wagner  
Arias and duets by Peri, Giordano, Cilea, Puccini, Mozart, Boito, Verdi and Massenet.

Guy Richard Gordon has a voice of pleasing quality. It is warmly resonant and bright in color. He sang Peri's Invocazione from "Orfeo"; "Vision fugitive" from Massenet's "Hérodiade"; and "Nemico della Patria" from Giordano's "Andrea Chénier". In the latter he expressed much of the defiance, intensity and romance of the aria. This was his most convincing interpretation.

The beloved soprano, Licia Albanese, once again exhibited an uncanny insight into the characters of Adriana Lecouvreur, Suor Angelica, Donna Anna, and the Marguerite of Boito's "Mefistofele". Vocally she was bright and clear-sounding. The delicacy and tenderness of the sound she produced on occasion were of such loveliness "as if a rose might somehow be in a throat".

Jonel Perlea led the orchestra in a most moving performance of the Wagner excerpt. It conveyed the gamut of the various levels of intensity of love, from hushed expectancy to the whirlpool of paradise. For all this, Mr. Perlea's accompaniments to the arias were routine and dull.

Near the end of the concert, the audience was invited to share a moment's prayer both for the late tenor, Benjamino Gigli, and as an expression of sympathy for Renata Tebaldi, whose mother also recently died.

The evening ended with the Violetta-Germont scene from Act II of Verdi's "La Traviata". It was an inspired performance. Next to Miss Albanese, Mr. Gordon appeared tentative and wanting in emotional conviction. But one can hardly ask for these qualities in a 24-year-old singer. Nevertheless, he does have a good voice. One looks forward to his growth as an artist.

—M. D. L.



## Sibelius Memorial Concert Led by Simila

Carnegie Hall, Dec. 8, 5:30.—Jean Sibelius, who died this past September, was honored by a memorial concert in Carnegie Hall, presented under the auspices of the Finlandia Foundation and Unisomi.

The concert, which opened with an address by Johan Nykopp, Ambassador of Finland to the United States, was also the occasion for the



Jussi Bjoerling

American debut of Martii Simila, friend of the composer and one of Finland's outstanding conductors. It was an impressive debut. Conducting 90 members of the New York Philharmonic in a program that included the Fourth Symphony, "En Saga", and "Finlandia", Mr. Simila revealed profound insight and understanding of the music.

Jussi Bjoerling was the soloist in four Sibelius songs: "Saev, saev, susa", "Flickan kom", "Var det en droem", and "Svarta rosor". He sang in a masterly fashion and with the rich, sonorous quality for which he is so well known. —A. R.

## Norwegian Soprano Makes Debut

Philadelphia Orchestra, Eugene Ormandy, conductor; Aase Nordmo Loevberg, soprano. Carnegie Hall, Dec. 10:

Symphony No. 8 . . . . . Beethoven  
Recitative and aria, "Abscheulicher, wo eilst du hin?" from "Fidelio" . . . . . Beethoven  
Overture to "The Flying Dutchman"; "Einsam in trüben Tagen", from "Lohengrin"; "Dich theure Halle", from "Tannhäuser"; "Siegfried Idyll"; Prelude and Love Death, from "Tristan and Isolde" . . . . . Wagner

Aase Nordmo Loevberg, Norwegian soprano, made her New York debut at this concert, but unfortunately, under difficult circumstances. Reports have it that she was suffering from a



Martii Simila

bronchial disorder and sang against her physician's advice.

Miss Loevberg impressed one as a sensitive musician with a fine and basically well-controlled voice. It was, however, somewhat uneven in texture, and lacked a certain richness in sound. Just how much of this should be attributed to her illness is difficult to say.

It can be remarked, however, that it was an unwise choice to open with the difficult Beethoven aria, "Abscheulicher, wo eilst du hin?", particularly under the prevailing conditions. Her voice was uneven in this work, at times lacking color and sureness of pitch. Her voice was shown to better advantage in the Wagner arias. They were sung with sympathy and understanding.

Miss Loevberg is a stately and attractive woman with a dignified stage presence. Her resemblance to Kirsten Flagstad is not without foundation; but it tends to build expectations greater than those to be rightfully expected from a singer at Miss Loevberg's stage of development and experience. Miss Loevberg is an extremely talented soprano and musician in her own right, and we look forward to hearing her again under more favorable circumstances.

The orchestra met its usual high standard, playing impeccably and with a glowing tone. —P. C. I.

## Sessions Third Symphony Has New York Premiere

Boston Symphony, Charles Munch, conductor. Pierre Fournier, cellist. Carnegie Hall, Dec. 11:

"Academic Festival Overture" . . . . . Brahms  
Symphony No. 3 . . . . . Roger Sessions  
(First New York performance)  
Cello Concerto, Op. 129 . . . . . Schumann  
Prelude and Love-Death from "Tristan und Isolde" . . . . . Wagner

A formidable and fascinating new

symphony by Roger Sessions had its first New York performance in the presence of the composer at this concert. Charles Munch and the Boston Symphony performed it with both concentration and devotion. This symphony, Sessions' Third, was commissioned for the 75th anniversary of the Boston Symphony and the Koussevitzky Music Foundation and was composed during 1955-57.

Though this work requires tremendous concentration at first hearing, because of its extremely dissonant harmonic idiom and elaborate texture, it does not impress one as a labored or synthetic score. On the contrary, the symphonic mold is quite apparent; the thematic and structural interrelations emerge clearly; and the scoring is both subtle and evocative. There are several passages that stick in the memory, passages in which Sessions seems to have contributed something original and worthwhile to



Pierre Fournier

the vocabulary of contemporary orchestral writing.

At first encounter, much of the work made me think of Schönberg and Berg, not in a literal sense, but in the general cast of musical thought. But it would be highly unfair to Sessions to imply that he is imitating or copying anyone in this symphony. He has arrived at his own goals in his own way, and he is a tough and independent musical thinker. One of the most appealing things in the work is the elegiac third movement, which weaves almost romantic melodic strands in a texture of great transparency and simplicity. This is music which requires many rehearsals to be completely understood and appreciated. When are we going to hear it again? I hope that it will not be shunned by other conductors simply because Mr. Munch has had the premiere, a fate that is tragically frequent these days.

Pierre Fournier's performance of the Schumann Cello Concerto was

one of the most sensitive and tonally beautiful that I have ever heard, of this work or any other. What an aristocrat! And Mr. Munch and the orchestra played with comparable eloquence and understanding. The evening ended in a blaze of passion, with an interpretation of the "Tristan" Prelude worthy of Furtwängler and an overwhelming, if too frenetic, Love-Death. —R. S.

## Menuhin Soloist In Bloch Concerto

New York Philharmonic, Fernando Previtali conducting; Yehudi Menuhin, violinist. Carnegie Hall, Dec. 12:

Variations sopra un Tema Gioviale Rota (First United States performance)  
Concerto for Violin and Orchestra. Bloch  
"Mother Goose" Suite . . . . . Ravel  
Suite from "The Firebird" . . . . . Stravinsky

Fernando Previtali, who showed himself at this concert to be a sensitive, well-trained and impressive conductor, opened his program with a work both dedicated to him and new to America, the Variations sopra un Tema Gioviale by Nino Rota.

Mr. Rota, an Italian composer born in Milan in 1911, who studied at the



Yehudi Menuhin

Curtis Institute in Philadelphia, is at present director of the Liceo Musicale in Bari and is well known in Italy as a composer of film music. This last point sheds some light upon this particular work.

The main difference between film and concert music is that the first is but one element of a many-sided medium of expression, while the second is the entire medium unto itself. This is not to imply that Mr. Rota's piece is merely background music and lacks structural unity. On the contrary, it is extremely well formed, to the point of being contrived. Rather what it lacks is dimension of expression. The theme itself is simple, unpretentious and quite charming.

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## ORCHESTRAS in New York

(Continued from page 35)

The variations on the other hand are pretentious, slick, and sentimental, lacking an authentic ring. Mr. Rota has written some fine film scores and an abundance of serious music. On this occasion, he did not offer us a really substantial work.

Such a substantial work was afforded by the Bloch Violin Concerto, which, according to the composer, occupied him at one time or another between 1930 and 1937. It was first performed by Joseph Szigeti and the Cleveland Orchestra under the direction of Dimitri Mitropoulos in 1938.

It is a moving, imaginative, and strongly constructed work. Yehudi Menuhin gave it an interpretation that was deeply felt and sincerely projected. He was not at his best technically. There were insecure moments and his tone was not always of the best quality. But despite this, his performance had conviction and depth.

—P. C. I.

### Arrau Soloist With Bostonians

Boston Symphony, Charles Munch, conductor. Claudio Arrau, pianist. Carnegie Hall, Dec. 14, 2:30 p.m.:

Symphony No. 101 ("Clock") . . . Haydn  
Symphony No. 5 . . . . . Mendelssohn  
Piano Concerto No. 5 . . . . . Beethoven

It is not often that Beethoven's Piano Concerto No. 5 is performed with the majestic and heroic style that may have earned it the nickname of "Emperor". Such was Claudio Arrau's approach in this performance, and the result was some of the finest piano playing heard in New York this season. Technically, the work offered him no problems; the difficult passage work sounded so clear that it could have been taken down by dictation. But more important, these passages became an integral part of the music, rather than sounding like virtuosity displayed for virtuosity's sake. If one should point out highlights of the performance, these would include the stately, yet never pompous, mood of the first movement (during which, in the famous octave passage in the development Mr. Arrau demonstrated a perfectly controlled decrescendo); the meditative, singing tonal qualities of the second; and the dance-like atmosphere of the third. The orchestra itself did not perform on as inspired a plane as Mr. Arrau, occasionally sounding pale and self-effacing.

These latter adjectives could not be applied, however, to the playing of the Mendelssohn "Reformation" Symphony, for the orchestra was at its best. The third movement, in particular, sang with glorious tone, and balances were always ship-shape. It always sounds strange to this listener to hear a large orchestra play Haydn; and, truthfully, the sound was much too thick for the symphony's texture.

—F. M., Jr.

### Annual "Messiah" By Oratorio Society

Carnegie Hall, Dec. 13.—The Oratorio Society of New York's annual uncut performance of Handel's "Messiah" again was conducted by William Strickland. The soloists were Joan Marie Moynagh, soprano; Betty Allen, contralto; John Van Kesteren, tenor; and David Smith, bass. Practices introduced in last year's concert were continued: the chorus is of reduced

size, the number of singers is limited in some choruses, and the orchestra is divided into concertino and ripieno. Furthermore, use is made by the singers of ornamentation; even an occasional cadenza was sung. Handel himself established the precedent for tasteful use of appoggiaturas in the vocal solos. In this respect Miss Allen's handling of "He was despised" was notably sensitive; Miss Moynagh's elaborations on the simple melody "I know that my Redeemer liveth" were less pleasing.

Mr. Van Kesteren sang convincingly after some initial unevenness. His musicianship was especially evident in "All they that see Him" and "Thou shalt break them". Miss Allen's strong, rich voice was at times rather inflexible. Miss Moynagh sang lucidly, but she scooped notes and plainly was not at her best. Mr. Smith had a pleasing vocal quality and sang "For behold, darkness shall cover the earth" movingly, but his tones were not always as well-focused or his low range as firm as one desired.

Under Mr. Strickland's disciplined beat, careful dynamics and an agreeably lean orchestral sonority were achieved. A few of his tempos seemed arbitrary—the final "Amen" was sluggish, and the grave opening of the overture, too fast. The chorus generally sang well, but a rather weak alto section caused some imbalance. The contrapuntal nature of some choruses, and the dramatic nature of others, were not sufficiently brought out. In spite of attractive moments, it was a rather dull performance. Albert Fuller was the harpsichordist, and Ernest White the organist.

—D. B.

### Menuhin Plays Paganini Concerto

New York Philharmonic, Fernando Previtali, conducting. Yehudi Menuhin, violinist. Carnegie Hall, Dec. 14:

Sinfonia in D Major, Op. 16, No. 2 . . . . . Boccherini  
Violin Concerto No. 1, in D major . . . . . Paganini  
"Mother Goose" Suite . . . . . Ravel  
Suite from "The Firebird" . . . . . Stravinsky

Yehudi Menuhin's appearance as soloist in the Paganini Violin Concerto No. 1 was the principal item of interest at the Philharmonic's Saturday night concert. He had played a Bach encore on the Thursday night and Friday afternoon programs (after playing the Bloch concerto), causing the Philharmonic management to request him to refrain from doing so on Saturday and Sunday, since encores at these concerts are traditionally barred.

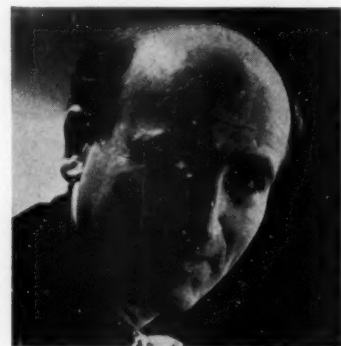
After returning several times alone and with Fernando Previtali to acknowledge the enthusiastic applause for the generally well-played Paganini showpiece, Mr. Menuhin raised his hand and said, after a dramatic pause: "I'm not allowed."

He continued with a protest against the encore ban. There was more laughter and applause, and Mr. Menuhin, smiling, came out once more to acknowledge the acclaim for his speech.

The Ravel and Stravinsky suites, repeated from the two previous concerts, were given vivid readings by Mr. Previtali. The opening work, Boccherini's seldom heard Sinfonia in D major, was played by a reduced orchestra of strings plus oboes and

horns in pairs. Since only the Boccherini quartets seem to find an audience today, the opportunity to hear one of the six "symphonies" of Op. 16 was most welcome. The four-movement work—Overture, Andantino, Minuet and Finale—has many colors and sonorities. There is a delightful solo for flute in the Minuet, and the Finale brings the Sinfonia to a brisk and engaging conclusion.

—W. L.



Louis Kentner

### Kentner Plays With Little Orchestra

Little Orchestra Society, Thomas Scherman, conductor. Louis Kentner, pianist. Town Hall, Dec. 16.

Konzertante Symphonie for Seven Solo Instruments . . . . . Karl Stamitz  
"Le Tombeau de Couperin" . . . . . Ravel  
Concerto for Piano and Orchestra . . . . . Michael Tippett  
(First United States performance)  
"Totentanz" . . . . . Liszt

Except for a brilliant performance of Liszt's "Totentanz" by the Hun-

garian-born pianist Louis Kentner, this concert marked an off night for the orchestra, and Thomas Scherman's ingenuity as an expert program-maker, unfortunately, backfired.

Tippett's Piano Concerto was finished in 1955 and given its world premiere by the Birmingham Symphony, the orchestra that commissioned it, in October of that year, with Mr. Kentner as the pianist. It is definitely a minor work, composed in no apparent stylistic idiom, and its melodic material and rhythmic devices are singularly undistinguished. The themes meander throughout the three movements without direction, and even its moods are difficult to describe, for they seem to vacillate from one indeterminate emotional quality to another. The scoring, however, does rise above the level of the commonplace, and it often exploits expertly many delicate orchestral effects. But not even its instrumentation or the noble efforts of Mr. Kentner could make the work interesting.

Following the concerto, the Liszt work was like a breath of fresh air, and Mr. Kentner was truly in his element. Here is music that Mr. Kentner can apply his prodigious technical and bravura skill to, and he hardly missed a trick in bringing this music to life. From the piano, he achieved powerful orchestral-like sonorities as well as choral-like tones with chords in more lyrical sections. All in all, the total effect was breathtaking.

Of the Karl Stamitz Konzertante Symphonie, which according to the program notes was restored by Karl Geiringer, one can say that it was justly neglected, though it should be added that it did not receive inspired treatment and the orchestra was below par.

—F. M., Jr.

### Lincoln Center Receives Grants

The Lincoln Center for the Performing Arts has received grants and subscriptions totaling \$6,200,000, which will enable it to bid for its proposed site within the Lincoln Square Title I redevelopment.

In addition, the Metropolitan Opera Association, which will occupy a new opera house in Lincoln Center, has made available the pledges that were subscribed two years ago by friends of the Metropolitan toward the eventual acquisition of land for a new opera house.

### Concert Season Opens in Labrador

Sept-Iles, Quebec. — Some eight years ago, the exploitation of rich iron ore deposits on the North shore of the St. Lawrence river resulted in new towns in the Labrador and Ungava districts. Now the standard of living of the North Shore has been raised to such a level that Community Concerts of Canada, Ltd., has inaugurated a series in the town of Sept-Iles.

Thus on Dec. 2, Eugene List and Carroll Glenn opened the first season of concerts in Labrador. The other artists scheduled to appear this season include Pierrette Alarie and Leopold Simoneau, Feb. 24; the Beaux Arts Trio, April 7; and Eugene Conley, April 28.

The local citizens who, with the help of Leo Bernache, Canadian Manager, have organized this newest concert association in Canada are Jules Ferland, vice-president; Paul Ernest

LeBlanc, director; Claude Desmar-teau, membership chairman; Paul Simard, president; Mrs. R. W. Kirkland, correspondent; and Paul Poul-ing, concert chairman.

### Jan Rubes Appears In Four Media

Jan Rubes, baritone, recently performed in four different media in four different cities and in four different languages all in one week.

On Monday, he sang in "Fidelio" (in German) in Washington, D. C.; on Tuesday he gave a recital in Atlanta, Ga.; on Wednesday he had to appear at a rehearsal of "La Boheme" (in Italian) in New York; on Thursday a CBC radio broadcast in Montreal (in French); on Friday, his own radio program broadcast in Toronto, "Songs of My People"; on Saturday an English recital on CFRB radio in Toronto; on Sunday an appearance on the CBC Television "Christmas Show"; and on Monday the performance of "La Boheme" in Springfield, Mass.

### Marceau Scheduled For City Center

Marcel Marceau, noted French mime, will return to the New York City Center on Jan. 21. He will again be assisted by Pierre Verry, who was with him at the City Center last year. In addition, he will also work with Gilles Segal, another outstanding mime, who will be making his first appearance in this country. He is scheduled for a four-week appearance. Mr. Marceau's previous Center engagement was one of the most successful in that theatre.



# RECITALS in New York

## Michael Grebanier . . . Cellist

Town Hall, Dec. 3, 3:00 (Debut).—Michael Grebanier, 20-year-old winner of the Naumburg Award, gave a pleasant and promising account of his musicality and his technique. He still has many coaching hours ahead of him, however, before he arrives in the "artist" category. At this point he should be encouraged. With additional work Mr. Grebanier should lose the breathy tone quality that marred his performance of Bach's Sonata No. 3, in G minor; he should also lose the buzziness and shaky intonation that detracted from Brahms's Sonata in F major, Op. 99. Then he will be able to concentrate fully on the stylistic and expressive qualities of a piece, elements that did not seem to receive his most profound attention on this occasion.

Besides works of Bloch and Tchaikovsky, Mr. Grebanier presented the first performance of the Sonatina for cello and piano by James L. Kurtz, young American composer. This work is a song for cello with piano accompaniment. Only occasionally is there a duality of interest between the two instruments; more often the piano weaves its harmonic web around a lyric line in the cello that is folk-like in character. The sentiment is naive and the performer played it with complete identification. Patricia Parr was the excellent accompanist. —M. D. L.

Pianists David Shapiro and Miss Giles collaborated in Bartok's Sonata for Two Pianos and Percussion. It was an energetic and cohesive performance, with smooth climaxes and vivid lyrical passages. Perfect balance was not always achieved. (For that matter, the hall was at times too small for comfort when the massive brass sonorities were involved.)

Ingolf Dahl's staid Music for Brass Instruments; an interesting Suite for Brass from Johann Pezel's "Hora Decima", which was played with excellent ensemble and sonority; and Gabrieli's Canzona per sonare No. 2 completed the concert. —D. B.



Michael Tree

Helen Merrill

## Michael Tree . . . Violinist

Carnegie Hall, Dec. 3.—Michael Tree, an American violinist who made a highly successful debut two years ago, made a most favorable impression once again at this concert. The young violinist's playing is not of a bravura nature, but rather of a lyrical and poetic one. Although his tone is not particularly large, it is beautiful in quality, and he displayed a technical control and assurance that was of a high professional level.

His program included Beethoven's Sonata Op. 30, No. 3; Elgar's Concerto in B minor, Op. 61; Reger's Sonata for violin alone, Op. 42; Debussy's Sonata No. 3; and Saint-Saëns' Caprice after a Study in Form of a Waltz. He showed a stylistic understanding and feeling for the diverse works performed, and though there were a few moments where more feeling and less reserve would have been desired, particularly in the opening Beethoven sonata, Mr. Tree sustained a moving and sensitive level of expression. Vladimir Sokoloff provided well-balanced and expert accompaniments. —P.C.I.

## Bernardo Segall . . . Pianist

Town Hall, Dec. 3.—Bernardo Segall blazed no new trails with his choice of program, but he played with a freshness and vitality that made familiar works a pleasure to hear. Haydn's Sonata in E flat major, Beethoven's Thirty-Two Variations in C minor, Chopin's Sonata in B minor, Debussy's "Children's Corner", and Liszt's "Mephisto Waltz" were the works he performed.

Not everything was interpreted with such enjoyable satisfaction as was the Haydn sonata. Delightful is the adjective to describe the manner in which he orchestrated (if such a word can be used when speaking of a pianist's use of tonal color) the melodies of the first movement in a dynamic framework suitable to the work. In the Haydn and in all the works he played, intricate passage work was executed evenly and clearly.

Though he was in expert control of the material of the Chopin sonata, his performance of this masterpiece was less successful than in the Haydn. The bravura sections were lacking in virtuosic splendor (the same could be said of the Liszt and Beethoven), and the lyrical portions were often brittle in tone and phrasing. Debussy's "Children's Corner" was a different story. Each miniature was well shaped and phrased, his tone was well adapted to all the charming and humorous moods that he evoked. —F. M., Jr.

## Rudolf Serkin . . . . . Pianist

Carnegie Hall, Dec. 4.—At this recital Rudolf Serkin gave us the world premiere of Bohuslav Martinu's Piano Sonata No. 1, which was composed for him. He played it superbly, but he did something else that is even more difficult. He took one of the masterpieces of the literature, a work that has been a touchstone of greatness for over a century, and made it sound like a world premiere. His performance of Beethoven's "Hammerklavier" Sonata combined a superhuman technical power and intellectual concentration with passionate conviction. It was one of those rare achievements that leave one shattered and humble.

Martinu has broken no new paths in form or substance in his sonata. Many passages hark back to Brahms and Dvorak in figuration and harmonic coloration, and the Czech flavor is always present, especially in piquancies of rhythm. But the music is not weakly derivative or academic, despite its close adherence to tradition in its essentials. The profile of

the composer is always clear in it. It gives the pianist some marvelous keyboard opportunities, notably in the fiercely energetic second movement and in the rhapsodic finale. This sonata has nothing important to say, but it is very agreeable music.

The recital opened with Bach's "Italian Concerto", and Mr. Serkin followed the Martinu work with Schubert's Impromptu, Op. 142, Nos. 2 and 4. But it was in the "Hammerklavier" that he took fire. What a lesson in light and shade, in statement and answer, in architectural planning was his playing of the opening movement! Equally winged and



Charles Leirons

Rudolf Serkin

daring was the Scherzo, and in the prophetic Adagio he combined the most exquisite phrasing and coloration with an exaltation of mood that one seldom encounters in the concert hall.

But the fugal final movement was the overwhelming climax. At times, one seemed to be watching some charioteer, piloting his plunging steeds with an iron hand. Yet the integration, the logic of this performance were as exciting as its dionysiac rapture.

The audience was worthy of the artist. There was no applause between movements, and at the close no one insisted on encores, though Mr. Serkin had to return to the stage many times to acknowledge the heartfelt gratitude of his listeners. —R. S.

## Robert Miller . . . . . Pianist

Carnegie Recital Hall, Dec. 5 (Debut).—Familiar works by Beethoven, Schumann, Bach and Ravel were the major tests in the piano debut by Robert Miller. An Assistant Professor of Music at Denison University, in Ohio, since 1953, Mr. Miller studied abroad on a Fulbright grant and has

(Continued on page 38)

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## RECITALS in New York

(Continued from page 37)

toured in the Eastern and Midwestern United States.

From the beginning, in the Beethoven Sonata in D, Op. 10, No. 3, it was obvious that Mr. Miller has had sound training. He played the Largo movement with imagination. It was in the more brilliant pages of this Sonata, and in his conception of those almost question-like phrases that open the Rondo movement, that Mr. Miller lacked control.

Since he has a big style, the Schumann "Symphonic Etudes" should have been a revelation. Yet there were some unnerving finger slips that added to the general unevenness of the soloist's efforts. Bjarne Brustad's suite "From a Child's World" received a sympathetic premiere by Mr. Miller. The music, with such sections as "Story of a Pixie" and "Putting the Doll to Sleep", was seldom imaginative.

—W. L.

### Greer Holesch . . . . Pianist

Town Hall, Dec. 6, 5:30.—Greer Holesch chose a program that did not display her ability in the best light. Opening with Beethoven's Sonata, Op. 111, and following this with Liszt's Sonata in B minor was indeed unwise. The monumental Beethoven work calls for a visionary breadth that must be contained within a huge sphere of emotional and intellectual insights. It must be sustained with powerful direction and unswerving conviction. Miss Holesch's performance fell into a thousand pieces, completely devoid of the scope and profundity of the work. Likewise, she could not hold the Liszt together (a less well-constructed piece to begin with).

Miss Holesch fared better with the Debussy and Chopin selections that concluded the recital. At least they seemed to be in the framework of her comprehension and her technical powers. She displayed a certain fluidity in her passagework that some-

what brightened the remainder of the afternoon.

—M. D. L.

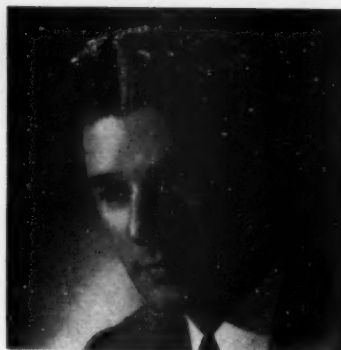
### Joseph Battista . . . . Pianist

Town Hall, Dec. 7, 2:30.—Joseph Battista, returning to Town Hall after an absence of eight years, was heard in a demanding program: Mozart's great C minor Sonata (K. 457), the foreshadower of Beethoven's "Pathétique"; Ravel's "Valse nobles et sentimentales"; Samuel Barber's Sonata, Op. 26; and both books of the Brahms "Paganini" Variations. These, the brilliant and sensitive Philadelphia-born pianist played with a remarkable insight into their divergent styles.

Mr. Battista succeeded in conveying the elemental in the Mozart work without violating its 18th-century framework. In the opening and closing movements, he followed the tempo indications in the Autograph, which are considerably slower than Artaria's. This permitted him to make some telling dramatic effects which heightened the tragic nobility compressed in these pages.

Another impressive aspect of Mr. Battista's playing was his use of tone as an expressive element rather than as color. In this respect, he follows the late Harold Bauer's contention that there is no such thing as beautiful tone per se, but only expressive tone in which the harsh and strident may be as necessary as the suave. That Mr. Battista could purr and coax on the keyboard as well as thunder was well demonstrated in his performances of the Ravel and Barber works. His Ravel, while less colorful than some pianists make it, was more bitingly satirical, and his Barber can be summed up in one word—"terrific!"

If the Brahms failed to come off, it was not because the pianist brought too little to the work, but that he attempted too much. While fatigue played a part, even a super-



Marcus Blechman

Joseph Battista

pianist with four arms and 20 fingers would not have been able to highlight all the hidden inner voices and accentual beats that Mr. Battista, with his musical acumen, saw therein.

—R. K.

### Paulina Ruvinska . . . Pianist

Carnegie Recital Hall, Dec. 7.—Presenting a varied and constantly interesting recital, Paulina Ruvinska continued the high level of these Twilight Concerts. The list of pieces themselves was not the most engaging feature of the program, but rather Miss Ruvinska's ideas about how they should be treated.

Handel's Suite in D minor had all the pomp and circumstance of an English coronation. Miss Ruvinska plays a big piano and made no attempt to hide the fact. If it was not too successful in the Handel, in Chopin's Scherzo in B minor it made for electrifying pianism. The Beethoven Sonata in C major, Op. 2, No. 3, had moments of delightful delicacy (the Scherzo) and others of curious heaviness (the Allegro con brio).

Bloch's post-impressionist "Poems of the Sea" was well on its way, when a memory lapse checked the artist in mid-ocean. She asked: "Do I have to go through this again?" and a capacity audience said "Yes!" And away she went with the same energetic abandon and technical adroitness that enthused her following throughout the recital. Pieces by Mendelssohn, Milhaud, and Dohnanyi completed the program.

—E. L.

### Glenn Gould . . . . Pianist

Carnegie Hall, Dec. 7.—The brilliantly gifted, magnetic, original—and exasperating—young Canadian pianist Glenn Gould found a large audience studded with noted musicians awaiting his characteristically unconventional program: a Fantasy by Sweelinck, Schönberg's Piano Suite, Op. 25, Mozart's Sonata in C major, K. 330, and Bach's "Goldberg" Variations.

He played it with an erratic freedom and superb showmanship that reminded me strongly of the conducting of Leopold Stokowski, although in Mr. Gould's case the effects are probably less calculated. In any case, he had no trouble in arousing the audience to a frenzy of enthusiasm, no matter how mannered his behavior or how peculiar his interpretations.

Mr. Gould has a notable command of the piano, when he wants to exert it. His touch is sensitive and many-colored, his dynamics skillfully terraced, his phrasing plastic and varied. Furthermore, with all his turnings and twistings, foot-beatings, arm-swoops, and head-tossings, he plays with concentration and compels the attention of his audience. His distortions and



John Steele

Glenn Gould

offenses against musical good taste are willful—never the result of mere ineptitude or lack of ability.

It was a rare experience to hear the Schönberg Suite, for 12-tone music is still a rarity on piano recital programs. Mr. Gould played it with intense conviction and admirable tonal coloring, even in the most fiendish passages. But a stricter rhythmic self-control would have brought out more clearly the admittedly very free allusions to classical form—for the suite is made up of a prelude, gavotte, minuet, intermezzo, minuet, and gigue.

But it was in the "Goldberg" variations that his rhythmic wildness and emotional abandon had really fatal results. Such variations as the 14th and 26th were a mad scramble for notes—exciting, brilliant, if you will, but uncontrolled and completely out of character with the work. Nor did Mr. Gould's sensitivity stand by him in the grave and lovely canon of the 12th variation, which he thumped through twice too fast, or the glorious 25th, which he sentimentalized and slid over as if it were a 19th-century nocturne. Despite delicate touch, his Mozart was slow, affected, and shapeless. All three movements sounded alike.

Mr. Gould is a prodigally talented artist who has already achieved formidable success both in concert and on records. But his worst enemies at this point of his development are the incense-burners, for he has serious faults of judgment and taste. Only through more self-discipline and more stylistic respect for the music he plays will he bring to healthy fruition his extraordinary gifts.

—R. S.

### Lisa Della Casa . . . Soprano

Town Hall, Dec. 8 (Debut).—Lisa Della Casa is no stranger to New York audiences, since she has graced the stage of the Metropolitan Opera for several seasons, but this was the first time the Swiss soprano had given a recital in New York. In a lieder program she made a marked success.

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In the opening group of five Schubert songs, Miss Della Casa was particularly impressive in conveying the ambiguous mood of "Lachen und Weinen" and the utter serenity of "Du bist die Ruh".

"Feldeinsamkeit" was the outstanding item in the set of four songs by Brahms that followed. The singer negotiated the widely skipping phrases with a wonderfully smooth, even flow of tone to capture again a peaceful, floating mood.

Two songs by Othmar Schoeck, Swiss composer, showing the strong influence of Wolf and Richard Strauss, were "Sieh mich, Heil'ger, wie ich bin" and "Mit vollen Atemzügen". The latter, which covers a wide range of emotions, was persuasively set forth.

The French, Italian and Spanish songs from Ravel's "Chansons Populaires" led to the final group devoted to five Strauss songs. These seemed to find the soprano in her element, and nothing she did during the afternoon was as beautiful as "Befreit", with its nostalgia-filled phrases. It brought cheers from the large audience, and she could have repeated it if she had wished to.

Miss Della Casa's voice was so lovely and her singing had such an unblemished quality, that perhaps it is a little captious to wish that on occasion she had suggested to an even greater degree than she did the tragedy or gayety to be found in the songs she sang. But on the whole, this was a remarkably satisfying recital. Besides, there was great pleasure to be had in seeing such a beautiful woman, handsomely gowned, on a recital platform.

Arpad Sandor was the expert accompanist. —R. A. E.

#### Claremont Quartet

Carnegie Recital Hall, Dec. 8.—The third of this season's programs presented by the Concert Society of New York was devoted to works by Schubert, Mozart and Beethoven.

Making its first appearance before this faithful audience of chamber-music enthusiasts was the Claremont Quartet. Organized in 1953, its members are Marc Gottlieb and Vladimir Weisman, violins; William Schoen, viola; and Irving Klein, cello.

The experience of performing together for four seasons has established good rapport among the players. Yet, the opening Quartettsatz in C minor of Schubert and the Mozart Adagio and Fugue in C minor did not convey the drama and tension these scores possess. Nor did Mr. Gottlieb play with much warmth in the Schubert piece.

When the quartet was joined by John Barrows and James Buffington, French horns, the afternoon became quite interesting. Beethoven's Sextet for Strings and Two Horns in E flat was the work. The horn playing, in perfect balance with the strings, could hardly have been improved upon.

Rounding out the well-received pro-

#### The Pamplona Choir



gram was Schubert's Quartet in A minor, Op. 29. —W. L.

**Archer and Gile, Folk Singers**

Town Hall, Dec. 8, 5:30.—A welcome change from run-of-the-mill concert programs was provided by Frances Archer and Beverly Gile, singers of international songs and ballads, in this, their first Town Hall appearance since their debut here in 1955. These comely misses bring to the art of folk-song singing the same polished vocalism that we have come to expect from the art-song singers who grace our concert halls.

Blond Frances Archer is a lyric soprano and titian-haired Beverly Gile, who also plays the accompaniments on the guitar, has a rich, dark contralto voice. The singers are folk-song interpreters rather than sticklers for purism. They make their own arrangements, which are tasteful, and there is nothing slick about these arrangements nor the singing. The girls are at home, too, in many languages. In this concert, they sang in a dozen in a program that ranged around the world, and held their listeners enthralled. Had a pin dropped during their singing of the familiar Welsh hymn "All through the Night" (sung in Welsh, of course), or the Negro Spiritual "He never said a Mumbly Word", the effect would have been that of a bombshell.

Yet they could put their listeners in stitches with their singing of American "nonsense" songs, the most powerful and hilarious of which were the Revival song "Do Lord" and a Salvation Army song about sinners, which was sung as an encore. Why, I wondered as I listened, cannot art-song singers put their songs across with this kind of artistry?

In their field, Archer and Gile are inimitable. And don't let anybody tell you that this sort of thing has no place in the concert hall. It belongs wherever the Misses Archer and Gile choose to sing. —R. K.

#### Pamplona Choir

Town Hall, Dec. 8.—The Agrupacion Coral de Pamplona, an astonishing choral group from Spain, gave a program under the direction of its conductor and founder, Luis Morondo. The choir's vocal quality, technique and ensemble were remarkably polished. The unanimity of attacks and releases—not one note was out of place—the satisfying blend of voices, the delicate tonal balance achieved by the six men and nine women who composed the group, all pointed to training standards on a rare level of excellence.

One enjoyed most Lasso's "Eco", in which the responding chorus seemed to be coming from afar with its incredibly soft pianissimos; the 16th-century composer Cristobal de Morales' contrapuntal "Sanctus"; Victoria's "Responsorium V"; and a Concerto for Mezzo-Soprano, Tenor and A Cappella Choir by Paul Arma, a pupil of Bartok. This interesting work, written for the Pamplona Choir, combined rugged Slavic folk-like melodies with some Near Eastern and Orff-like harmonic influences. In this piece and others, various orchestral effects

(Continued on page 43)

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# New Music

## Welsh Opera

Ian Parrott's "The Black Ram" ("Yr Hwrd Du"), an opera in two acts and a prologue composed on a Welsh subject, has been recently published in vocal score by J. Curwen and Sons Ltd., in London, available here from G. Schirmer.

According to the publishers, the opera, composed in 1951-53 to a libretto written in English by Sir H. Idris Bell and simultaneously adapted in Welsh by T. H. Parry-Williams, is a serious attempt to establish a regional operatic style by reviving an ancient and indigenous musical tradition. It is aimed at an unsophisticated Welsh audience for whom opera is a new and unexplored medium of national self-expression.

Though the opera may be intended for an unsophisticated Welsh audience, Mr. Parrott's writing is far from unsophisticated. He is a composer who has complete control of his craft and a thorough knowledge and awareness of the innumerable musical developments of this century. Though fully utilizing folk-type melodies and dances, the score is neither one of condescension nor compromise.

### Prologue Foreshadows Tragedy

The opera begins with a Prologue, "Naboth's Vineyard" (a biblical parallel of the covetous Jezebel), which points up the moral and foreshadows the opera's tragic end. The libretto of the following two acts is based on a story found in "The House of Peterwell" (1900) and "Lampeter" (1905) by George Eyre Evans, and it also utilizes motives from Elizabeth Inglis-Jones's "Peacocks in Paradise".

It deals with certain episodes in the life of Sir Herbert Lloyd, squire of Peterwell, Lampeter, in the second half of the 18th century, who covets the land of Sion Philip, a farmer in his neighborhood. By having his prize ram dropped down Philip's chimney he manages to have the farmer accused of theft, put into the stocks and eventually hanged.

Sir Herbert Lloyd's life then gradually degenerates. He eventually ends up in the gambling dens near Brooke Street, London. There, haunted by the memories of his misdeeds and by the reappearance of the Welsh girl Lowri (whose lover, Guto, he had killed and for whose subsequent ruin he is partly responsible), overwhelmed by gambling debts and left in the lurch by his roguish steward Oakley Leigh, the original agent behind the plot against Sion Philip, he finally blows out his brains.

The libretto is well conceived and well paced. The brief prologue, in addition to precursing the events, is

dramatic and forceful. (Elements from the prologue are effectively interpolated during the finale.) The events of the opera proper move with a natural dramatic flow and development, and the characters are highly credible.

Both acts are divided into two scenes, and the approximate playing time for the opera is one hour and 54 minutes.

The scoring of the work is for small orchestra. There are also optional parts for performance by a larger orchestra. This edition also provides suggested cuts in the text to make performance easier for amateurs.

The principal characters (in some cases two roles are sung by one artist) are Lowri, soprano; Jezebel and Widow Evans, mezzo-soprano; Gwen Philip, contralto; an Officer and Guto, tenor; Oakley Leigh, tenor; Ahab and Thomas Evans, bass-baritone; Elijah, bass-baritone; Sir Herbert Lloyd, bass; and Sion Philip, bass.

### Chorus Important

There are also ten subsidiary roles which call for one mezzo-soprano and three baritones. The chorus plays an important part and is heard throughout the opera. The text is provided in both English and Welsh.

At the beginning of the score is a musical chart of leitmotives, though not designated as such. There are five motives called "The Fifths". The first (C sharp to G sharp) is "The Ram", a short mordent-type figure played by the oboe, ending with the interval of the fifth. The second (D to A) is "Braint", a sustained Dorian-scaled-type melody opening and closing with the skip of the fifth. The third (E flat to B flat) is "Sir Herbert Lloyd", a six-note motive in five-four time. The fourth (E to B) is the "Tragedy of Guto", a short eighth-note figure beginning with the leap of the fifth and descending scale-wise; and the last (F to C, B flat to F) is "The Hidden Chorus", a four-measure hymn-type motive, with both fifths at one point, simultaneously struck.

There is also listed a series of eight notes called "The Row", beginning on high C sharp and descending through A, G flat, E flat, B flat, G, E, to middle C; and six "Color" chords, with the last two representing death.

In less competent hands, such a technique might merely function as a crutch to guide the composer when inspiration was lacking. However, Mr. Parrott uses it with discretion and dramatic urgency.

Although the opera contains a tone row and a series of color chords of independent harmonic construction, the association with the atonal school

ends there. The work is not only couched in definite tonal centers but has a robust and earthy quality to it, far removed from the delicate and ethereal qualities of the dodecaphonists. There are choruses and arias conventionally harmonized as well as those of a distinct modal flavor. These fall side by side with highly dissonant sections, yet they are handled with skill and control and there is nothing incongruous about the work.

There are, however, reservations about the piece. The harmonic palette is quite pale and limited in color. It has a definite movement to it, guided by strong tonal centers, but the dissonances are generally of the same color.

It is also lacking in variety and color, melodically. The words (I can only speak for the English text here and not the Welsh) are set admirably; and the vocal line is written with understanding of the voice. The melodic lines are couched within a folk idiom, and despite the variety and skill with which they are handled, they are still limited in scope and expression. This does not mean that they are without charm or interest. Some are quite lovely and moving, but the work lacks a true melodic growth and development.

Further judgment must await the final test of any opera—a staged production. Only then can its merits and shortcomings be truly ascertained.

Extracts from the opera have been frequently performed and broadcast since 1952. It received its first performance in concert form (sung in Welsh) on Feb. 28, 1957, by the Pontardulais Choral Society, but as yet has not been produced in an opera house.

From all indications provided by the score, it is certainly both worthy and deserving of a chance to prove itself.

—P. C. I.

## New Band Series

A new series of band arrangements are now being made available through the co-operation of Leonard B. Smith and Bandland, Inc. The compositions have all been selected from the Leonard Smith Band Library and include "Excerpts from Manzoni Requiem" by Verdi (arr. by Emil Mollenhauer), "Rakoczy" March, by Berlioz (arr. by Smith), Prologue to "The Golden Legend", by Sullivan (arr. by Mollenhauer), "Fêtes" by Debussy (arr. by William A. Schaefer), "Gwendoline"

Overture, by Chabrier (arr. by Mollenhauer), and the "Enigma Variations", by Elgar (arr. by Schaefer).

## Eulenburg Scores Reach New Record

The 1958 catalogue of the Eulenburg Pocket Scores Library, just issued by C. F. Peters, reaches the astonishing total of 1,335 scores by 236 composers of seven centuries. Running from Francesco dall'Abaco to Friedrich Zipp, the list includes an enormous variety of works and styles and sets a new record both in extent and comprehensiveness. Contemporary composers, both European and American, are hearteningly represented.

—R. S.

## Contests

**KATE NEAL KINLEY MEMORIAL FELLOWSHIP.** Open to graduates of the College of Fine and Applied Arts of the University of Illinois and to graduates of similar institutions of equal educational standing, who have majored in music (all branches), art, and architecture. The age limit is 24 years of age as of June 1, 1958 (veterans may deduct time in service). Award: \$1,500 to be used by recipient for advanced study in America or abroad. Deadline: May 15, 1958. Address: Dean Allen S. Weller, College of Fine and Applied Arts, Rm. 110, Architecture Building, University of Illinois, Urbana, Ill.

**EXPERIMENTAL OPERA THEATRE AUDITIONS.** Audsipes: Experimental Opera Theatre of America and the New Orleans Opera House Association. Open to singers of any nationality who, as of Dec. 31, 1957, are under 28 years of age if a soprano, under 30 if a mezzo-soprano or contralto, and under 32 if a tenor, baritone or bass. Award: A contract at the weekly base pay provided for by AGMA for principal roles while performing, plus travel and per diem expenses for the time spent rehearsing in New Orleans. Auditions will be held in New Orleans on Jan. 16-18, and in New York City on Jan. 20-25. Application deadline: Jan. 10, 1958. Address: Experimental Opera Theatre of America, 420 St. Charles Ave., New Orleans 12, La.

## First Performances in New York

### Orchestral Music

Bloch, Ernest: Symphony for Trombone and Orchestra (Brooklyn Philharmonic, Dec. 7)  
Rota, Nino: Variazioni sopra un Tema Gioviale (New York Philharmonic, Dec. 12)  
Sessions, Roger: Symphony No. 3 (Boston Symphony, Dec. 11)  
La Montaine, John: Songs of the Rose of Sharon (National Symphony, Dec. 6)  
Vincent, John: Symphony in D (National Symphony, Dec. 6)

### Concertos

Tippett, Michael: Concerto for Piano and Orchestra (Little Orchestra, Dec. 16)

### Chamber Music

Bozza, Eugene: Sonatine for Brass (New York Brass Quintet, Dec. 3)  
Overton, Hall: Fantasy for Brass, Piano and Percussion (New York Brass Quintet, Dec. 3)

### Violin Music

Ben-Haim, Paul: Sonata for Violin alone (Zino Francescatti, Dec. 17)

### Violin and Cello Music

Seiber, Matyas: Sonata for Violin and Cello (Paul Bellam, Dec. 17)

### Cello Music

Kurtz, James L.: Sonatina for Cello and Piano (Michael Grebanier, Dec. 3)

### Piano Music

Brüstad, Bjarne: "From a Child's World" (Robert Miller, Dec. 5)  
Martinu, Bohuslav: Sonata No. 1 (Rudolf Serkin, Dec. 4)

### Operas

Poulenc, Francis: "Dialogue of the Carmelites" (NBC Opera, Dec. 8)

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The Music Associates of Aspen (Colo.) received a \$1,000 award from The William and Norma Copley Foundation. The same foundation gave a \$500 award each to the composers Edgar Varese and Peggy Glanville Hicks.

Gunther Wertz, a German harmonica artist, won first place for the Chromonica, at the 1957 Harmonica World Festival conducted by the Federation Internationale de l'Harmonica in Luxembourg. Willem Geurts of Holland was first in the diatonic division.

Ginetta La Bianca, soprano, was recently awarded the William Matheus Sullivan Foundation Award of \$2,000.

## Composers Corner

Keith Robinson's First Symphony received its world premiere on Dec. 1 on the Composers Forum at the McMillin Theatre of Columbia University. Tibor Serly conducted this as well as two works of his own.

Three songs, "Island Night," "The Passepié of Brittany," and "The Rigaudon of Old Provence" for voices, strings and piano, by Gena Branscombe received their world premiere by the Concert Ensemble in Boston on Dec. 3. The latter two songs are listed under the heading, "Two 16th Century French Choral Dances." Miss Branscombe served on a panel on "Arts in the News" on the Boston TV station WGBH, on Nov. 26.

Kenneth Gaburo was honored on Dec. 21 in a Composers' Forum concert in New York. His works performed included "Ideas and Transformations, 1955", a duo for violin and viola, first performed in Rome, and a String Quartet in One Movement (1956). Mr. Gaburo has been commissioned by the World Library of Sacred Music to compose a mass for tenor and bass voices and an organ work, to be published early in 1958 along with Six Sacred Motets and Four Biblical Settings.

Gardner Read's "Quiet Music for Strings", Op. 65, will be performed by the National Symphony, under the direction of Richard Baker at the National Gallery of Art on Jan. 5. On Jan. 6, the Classic String Quartet will present the world premiere of his String Quartet No. 1, Op. 100, in the Textile Museum, also in Washington.

Ferdinand Weiss was awarded first prize in a Haydn composition contest for string quartets arranged by the Provincial Government of the Burgenland, Austria. Heinrich Schneikart won second prize and Victor Korda third prize.

Norman Dello Joio has written a special score for E. B. White's "Here Is New York", which was presented on CBS Television's "The Seven Lively Arts", Dec. 29, 5:00-6:00 p.m., EST.

Eaktay Ahn, Korean composer, will be in the United States until March, 1958, conducting several symphony orchestras and giving lecture-recitals on Korean music. Mr. Ahn, born in Seoul, Korea, in 1915, has worked with Zoltan Kodaly for two years, and with Richard Strauss over a period of 12 years. He has conducted the Cincinnati, Indianapolis, Mexico City, Berlin, Paris, Bucharest, Budapest, Rome, Vienna, and Zurich orchestras. He is presently conductor of the Mallorca Symphony at Palma, and in-

## American Violinist Second in Warsaw Event

Warsaw.—Sidney Harth, concertmaster of the Louisville Orchestra, failed by three points to win the Henryk Wieniawski Contest here.

Mr. Harth, 32 years old, lost to Rosa Fajn, 29, Russian violinist and pupil of David Oistrakh. Ten of the judges were from the Soviet bloc, the other seven from the West. Each was permitted to award each entry up to 25 points.

Mr. Oistrakh in the final round gave both Miss Fajn and Mr. Harth the maximum, but the awards of the other judges brought her total to 409, his to 406.

tends to return to Korea to build a symphony orchestra there.

Ernst Toch's Symphony No. 4 was given its world premiere by the Minneapolis Symphony, Antal Dorati, conductor, on Nov. 22. The work was commissioned by the Women's Association of the Minneapolis Symphony and will be repeated at subsequent performances.

Manuel Palau's "Triptico Catedralicio" was given its American premiere by the Rochester Philharmonic, Jose Iturbi conducting, on Dec. 5.

Vally Weigl's "Beyond Time," a new song cycle based on six poems from Frederika Blankner's "Secret Bread" was heard in a broadcast (WNYC) performance by the Composer's Group of New York City on Dec. 8. The first and fourth movements of Cecil Bentz's String Quartet also were heard on the program.

Edward B. Marks Music Corporation has signed an exclusive agreement for Scandinavian rights with the firm of Reuter & Reuter Forlags A.-B., Stockholm.

The company has also announced renewals, effective Jan. 1, of agreements with Edizioni Curci in Italy and Les Editions Internationales Basart N.V. in Holland.

## Corpus Christi Lists Symphony Soloists

Corpus Christi, Texas.—The Corpus Christi Symphony, Jacques Singer, conductor, launched its 1957-58 season on Oct. 21. Artists appearing with the orchestra during the season include Whittemore and Lowe, duopianists; Yehudi Menuhin, violinist; Albert da Costa, tenor; and Claudio Arrau and Jorge Bolet, pianists. The orchestra will present a free bonus concert to season-ticket holders, in which the Chicago Opera Ballet will appear.

## Cleveland Musician Exhibits Paintings

Akron, Ohio.—Laszlo Krausz, conductor of the Akron Symphony and violist with the Cleveland Orchestra, returned from the European tour of the Cleveland Orchestra with more than memories. He put some of his impressions into more than 90 drawings and paintings, many of which he exhibited at a dinner given in his honor by the Greater Akron Musical Association. The pictures were also to be exhibited this fall in Severance Hall, home of the Cleveland Orchestra, and later in the Brooklyn Academy of Music.

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## Letters to the Editor

### Challenge to Educators

To the Editor:

An article by William A. Caldwell on the editorial page of the *New York Herald Tribune* on Dec. 5 is probably a forerunner of many to follow in other papers throughout the country. It is a challenge to all music educators and raises questions which we may find it difficult to answer.

To begin with, it lists many frills and weaknesses in our secondary education, among which is included the high school band with its accompanying twirlers and hoop-la. It classifies this activity with faulty programs in English, overemphasis of athletics and questionable allocation of teaching personnel. Of course, in the face of our critical shortage of trained scientists, the argument follows (in the article) that the band might well disappear as educationally indefensible. In all too many communities the school band has been allowed to use up much of the available funds and staff time with the result that there has been no educational program to bring Music to the students, generally, as English, French or History is provided. Music has been presented as a decoration and not a great literature.

Bearing this in mind, how are we to save the primary values of music in education? It would seem that all segments of the music profession should now unite in a statement of policy which would put first things first. In such a declaration the regular exposure of Junior and Senior High students to great music would seem to be the most important plat-

form. Special group performances with chorus, orchestra and band must not be lost, but these are not justifiable if they deprive all students, including bandmen, of the right to become acquainted with great orchestral, operatic, choral, keyboard, and chamber music.

This great literature is not a frill but one of the most valuable parts of Western civilization, and high school students are certainly mature enough to grasp large quantities of it. No one would have to apologize for such a program of music education and it would not be too expensive in time or money. A half-hour period several times a week, a good record player, carefully chosen recordings, and a capable teacher could do the trick in almost any school. The project would be easier if music listening were to become a regular part of the program in the upper grade schools. By this means a routine of listening comparable to reading or writing would be established.

Musicians are great individualists and they do not always team up well together. However, without losing the values of independence and originality in teaching, is it too much to expect of our great music-educator organizations and our individual musicians that they close ranks now in an 11th hour effort to put music where it belongs—among the great literatures in our schools?

Arlan R. Coolidge  
Music Department Chairman  
Brown University  
Providence, R. I.

### Edinburgh Announces Guest Orchestras

Edinburgh.—The Vienna Symphony and the Royal Danish Orchestra will perform for the first time at the Edinburgh Festival in 1958.

The Vienna Symphony, with Josef Krips as one of its conductors, will give a series of four concerts. The Royal Danish Orchestra, under the direction of Mogens Wöldike, will perform Haydn's "Creation" with the Men's Chorus of the Danish Royal Opera House and the boys of the Royal Chapel Choir.

### Covent Garden Orchestra

As already announced the Philharmonia Orchestra will return to the festival and will play at the opening concert under the direction of Otto Klemperer. Other conductors will be Ernest Ansermet and Wolfgang Sawallisch. The Royal Opera House Orchestra, Covent Garden, making its first appearance on the concert platform as a symphonic orchestra, will offer two concerts. The orchestra will be conducted by Ernest Ansermet and will perform Britten's "Spring Symphony". The Edinburgh Royal Choral Union will again appear at the festival, this time with the Scottish National Orchestra, which will give three concerts under its permanent conductor, Hans Swarowsky.

Soloists for the choral concerts will include Jenifer Vyvyan, Maureen Forrester, Norma Proctor, Nicolai Gedda, Peter Pears, and Kim Borg. Other soloists will include Claudio Arrau, Clara Haskil, Yehudi Menuhin, Gaspar Cassado, and Louis Kentner (the last three will appear together as a Piano Trio for the first time in Great Britain).

## In the news 20 years ago

After an absence of 24 seasons, Verdi's "Otello" is revived at the Metropolitan on Dec. 22. Alike for those who cherished dimming memories of Tamagno and Maurel, Slezak and Scotti, and for those who were hearing Verdi's penultimate opera in these surroundings for the first time, the cast was an untried one, though its individual members included such favorites of long standing as Giovanni Martinelli, Lawrence Tibbett, and Elisabeth Rethberg.

Maurice Ravel dies in a Paris clinic following an operation performed on Dec. 17, at the age of 62. About three years ago his creative activity was interrupted by the brain ailment that eventually caused his death.

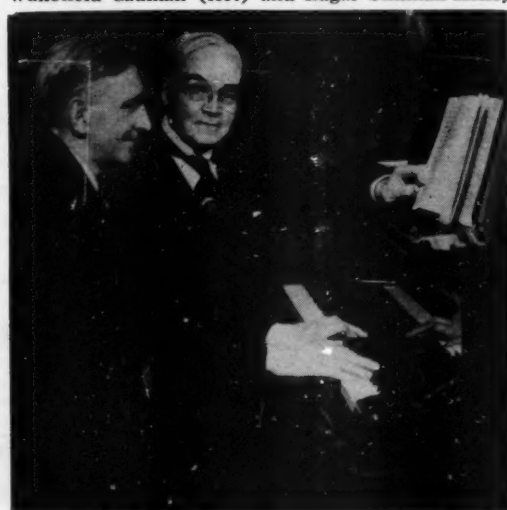
Arturo Toscanini begins his period of ten weeks as conductor of the new NBC Symphony on Christmas night. A brilliant audience of some 1,400 invited listeners was present to rediscover the supreme qualities of his leadership. The famous Italian returned with his hair and mustache snow-white, but the same vigorous, compact,

dominating figure as when he was last on the podium for the New York Philharmonic-Symphony in the spring of 1936. The program included a Vivaldi concerto grosso; Mozart's Symphony in G minor, No. 40; and Brahms's First Symphony.

Mary Garden, now a scout for singing screen talent, say she never wants to be called an opera singer again.

Paderewski has accepted an invitation to become the guiding spirit of a French edition of Chopin's works.

When two American composers got together 20 years ago, one made music and the other listened. Charles Wakefield Cadman (left) and Edgar Stillman-Kelley



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## RECITALS in New York

(Continued from page 39)

—pizzicato strings, for example—were simulated by the group. One desired less of this type of artifice, no matter how effectively done, and more and longer polyphonic and other serious selections, for here is a choir to do the classics real justice.

Other pieces performed were "Five Slovakian Miniatures" by Bartok, Four Movements by Stravinsky, two Little Poems by Duo Vital, Four Spanish songs by Falla, and a Suite of Songs of the Canary Islands by Teobaldo Power, all based on folk melodies; and a group of anonymous "Flor de Romances". The unassuming deftness and sensitivity of Mr. Morondo in eliciting such lovely sounds ought not be underestimated.

—D. B.



Guy and Monique Fallot

### Guy and Monique Fallot ... Cello and Piano Duo

Town Hall, Dec. 9 (Debut).—A distinguished youthful brother-and-sister team from France made their New York debut in the midst of their first world concert tour. They brought a refined musicality and an individual style to the program they presented.

A Sonata by Loelliet exposed Guy Fallot's sweet and steady cello sound. Mr. Fallot's tone did not have huge proportions but rather a refined fullness. Give him a lyric line, and you can be sure that the cello in his hands will sing. Fast passages, though accurately traversed, had little bite. He rarely dug into his instrument, so that while there was never an ugly sound, there was often too little sound.

The Brahms Sonata in E minor demonstrated that Monique Fallot is an accomplished technician. In Schumann's "Fantasietücke" the duo captured the romantic surge of the music. But there seemed to be a diversity of purpose between the instrumentalists in these works. The cellist strove constantly for a big line, a grand utterance, while the pianist italicized detail.

It was in the Debussy Sonata in D minor that the duo found themselves completely in accord. This was a profound performance. Martinu's Sonata No. 1, which completed the program, would make an excellent score to a "mature" western. As a display piece, it is not too effective, since the ideas are note-worthy and not motive-worthy.

—E. L.

### Collegiate Chorale In Christmas Program

Town Hall, Dec. 11.—The Collegiate Chorale, now in its 16th season, presented an interesting and well-balanced program for this tenth annual

Christmas Festival Concert, which included two little known motets by Johann Michael Bach (elder cousin of J. S. Bach, and father of his first wife), and an equally unfamiliar "Magnificat" by Buxtehude. J. S. Bach was represented by the oft-sung Advent Cantata, No. 140, familiarly known as "Sleepers Awake". Four beautiful Christmas choruses by David Kraehenbuehl, sung a cappella by a picked group of singers from the chorus, and Mozart's Missa Brevis in F major (K.192) brought the concert to a close.

Ralph Hunter, musical director of the Collegiate Chorale, led the chorus and small instrumental ensemble in all of the program except the Kraehenbuehl works, which were directed by assistant conductor, Mark Orton.

The Collegiate Chorale sang throughout with its wonted enthusiasm and spirit, with excellent tonal balances, clear and precise diction, and, for the most part, impeccable intonation. Phrasings and dynamics, in addition, were molded and controlled to a nicety. The inspiration of the singers, gathering momentum as the evening progressed, grew to an emotional pitch of intensity that reached its climax in the performance of the Mozart Mass—a performance that will long linger in the memory of those who heard it.

—R. K.

### Isabel Mourao . . . Pianist

Town Hall, Dec. 12.—Isabel Mourao, Brazilian pianist, gave her fourth piano recital in Town Hall on this occasion. In a program that included works by Mozart, Bach-Busoni, Liszt, Chopin, and Villa-Lobos, Miss Mourao showed herself to be a highly proficient pianist. Her interpretations were well thought out and intelligently conceived and she was technically well equipped. Her Liszt offering was an interesting novelty, rarely if ever played—a Scherzo and March. Miss Mourao met its enormous difficulties with virtuosity to spare.

—A. R.

### New York Chamber Soloists

Carnegie Recital Hall, Dec. 14, 5:30.—Norman J. Seaman's Twilight Concerts presented the New York Chamber Soloists, Margaret Hillis, musical director, in the last of their series of three concerts. Every participating member of the organization is a first-class musician. Their individual performances were polished and exciting; the ensemble playing was a perfection of balance and beauty.

Gerald Tarack, violinist, assisted the group's regular violist, Ynez Lynch, and cellist, Jules Eskin, in Bach's Ricercar a 3 from the "Musical Offering". Especially engaging was Blake Stern's performance of Beethoven's Six Scotch Songs for tenor, violin, cello and piano. Mr. Stern sang with charm, sweetness of sound, and a disarming graciousness. Isidore Cohen, violinist, joined Harriet Wingreen, pianist, in a stunning performance of Stravinsky's Duo Concertante for violin and piano.

Next we heard Mozart's Quintet for clarinet and strings in A major, K. 581, with Charles Russo, clarinetist. I cannot conceive of a more beautiful performance of this work. Vaughan Williams' "On Wenlock Edge" for tenor, piano, string quartet concluded the concert. It was an afternoon of memorable music-making.—M. D. L.

### William Clauson

#### ... Balladeer-Guitarist

Town Hall, Dec. 15.—William Clauson sang folk songs of many countries, accompanying himself ably on the guitar. Mr. Clauson is a most successful balladeer. His well-developed tenor voice is bright, even throughout its scale, and musical. His vocal technique is of high artistic caliber, much better than that of most folk singers. He has a handsome and affable personality and projects strongly and easily. Add to this the clear diction required of a singer-storyteller and a delightful sense of humor (displayed in "Brian O'Linn", "I know an Old Lady Who Swallowed a Fly" and other songs),



Noel Rubie

William Clauson

and the result is captivating entertainment.

The Mexican songs had gusto; Mr. Clauson was capable both of maintaining the long falsetto high notes in "La Malaguena" and executing the "grito" (a coyote-like yell) in "Guadalajara". Rhythmic verve marked such favorites as "John Henry". In all, 14 lands were represented in song: Peru (a lovely Inca lament), Venezuela, Chile, Argentina, Mexico, America (Mr. Clauson's birthplace), England, Wales, Ireland, the Hebrides, Sweden (where Mr. Clauson grew up), Norway, Denmark and Australia.

—D. B.

### Zino Francescatti . . . Violinist

Dec. 17.—The warmth and serene beauty in Zino Francescatti's playing at this recital reminded me strongly of Kreisler. Mr. Francescatti, like Kreisler, makes love with the violin. It sings and dances under his fingers with an uninhibited spontaneity of effect far removed from the frantic acrobatics of so much contemporary

virtuosity. And this sort of playing is so much harder to do!

The novelty of the evening was a highly effective Sonata for Violin Alone by Paul Ben-Haim, a contemporary Israeli composer. The first and third movements of this sonata are vigorous and dance-like, and the muted, lyric middle movement provides a striking contrast. The whole work is colored with folk elements and is idiomatically expert. Mr. Francescatti played it superbly, with an ease that masked some fearfully tricky passages.

The first half was devoted to a Handel sonata, the Bach Partita in E major for Violin Alone, and the Brahms Sonata in D minor. The Adagio of the Handel was phrased with unforgettable grace; the Bach was a miracle of rhythmic energy and shapeliness; and the Brahms Sonata left nothing to be desired either in emotional intensity or beauty of sound. Artur Balsam, at the piano, was wholly at one with Mr. Francescatti in every detail. For dessert, there were two pieces by Saint-Saëns: the Concertstück and the Introduction and Rondo Capriccioso, bewitchingly tossed off.

—R. S.

### Paul Bellam . . . . . Violinist

Carnegie Recital Hall, Dec. 17.—At this concert, one of the Norman J. Seaman series, Paul Bellam offered an unusual program which included Bach's Sonata No. 3 for Violin and Piano, Hindemith's Sonata for Violin Solo, Matyas Seiber's Sonata for Violin and Cello, Webern's Four Pieces for Violin and Piano, and Beethoven's Sonata in C minor for Violin and Piano. He was most capably assisted by two fine musicians, Howard Lebow, pianist, and Gerald Kagan, cellist.

In the opening Bach sonata, Mr. Lebow provided an expert accompaniment, but Mr. Bellam was not at his best. At times, his tone was quite strident and the pitch was not always secure. In the Hindemith sonata, however, he not only displayed a fine technique but also greater control and musical insight. The structure of the work was clearly projected and it was given a sensitive and well-conceived interpretation.

For the Seiber Sonta, given its first American performance on this occasion, Mr. Bellam was joined by Gerald Kagan, a very fine cellist. The ensemble playing was of the first order in an excellent presentation.

Matyas Seiber, who was born in 1905 in Budapest and studied with Zoltan Kodaly, wrote this work when he was 20 years old. It has imagina-

(Continued on page 46)

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## Schools and Studios

Boyd Neel, Dean of the Royal Conservatory of Music of Toronto, conducted the CBC Symphony on Dec. 2 and 9. Ray Dudley was the piano soloist at the first concert. Albert Pratz conducted the orchestra on Dec. 30 in a program that included the world premiere of Samuel Dolin's "Symphony Elk Falls".

Henry Janiec, associate conductor of the Chautauqua Opera Association, has been appointed conductor of the Chautauqua Student Symphony. He succeeds Edward Murphy, who has resigned.

The Mannes College orchestra, under the direction of Carl Bamberg, performed the original version (including high-D trumpets, flugel horns, oboe d'amore, and harpsichord) of Bach's "Christmas Oratorio" on Dec. 19 at the Central Presbyterian Church in New York. Soloists were Dorothy Bergquist, soprano; Anna Julia Hoyt, contralto; Robert Schmor, tenor; and Jerold Sien, baritone.

Esther Selinsky, pianist and piano teacher, who has been publicly cited for her work with pupils having emotional problems by Dr. Elizabeth Kilpatrick, prominent psychoanalyst of the Karen Horney Foundation, is continuing her classes at her studio, 14 East 60th St., N. Y.

The Hunter College Opera Workshop presented the first program of a series of operatic excerpts on Dec. 18-19. Excerpts from "Der Rosenkavalier", "Lohengrin", "Andrea Chenier", "The Marriage of Figaro", "Manon", "Samson et Dalila", "Otello", and "Faust" were heard. The opera association has also scheduled a benefit showing of the film "Madama Butterfly" on Jan. 7.

Pianists from the Edwin Hughes studio have had many concert appearances since the opening of the fall season. Among them, Dorothy Bullock gave the program at the initial meeting of the Associated Music Teachers League of New York in Carnegie Recital Hall, on Oct. 10.

Ronald Hodges, recently appointed to the music faculty of Mt. Holyoke College, opened the concert season there on Oct. 20. Hane Bergen played the Grieg Concerto with the newly formed Massapequa, (L.I.) Orchestra on Nov. 23, and gave a recital in Garden City, L.I., on Oct. 23.

Robert Smith opened the recital season at Whittier College, and duopianists Clifford C. Loomis and Isabelle Gemmell were heard on Oct. 3, in Roanoke, Va. Lyndell Watkins appeared in recital at Arkansas College on Nov. 3, and Mildred Bryant gave a program in Binghamton, N. Y. on Oct. 27.

James Barham conducted Honegger's "Christmas" Cantata and Bach's "Christmas" Oratorio in Arlington, Va. on Dec. 9; and Alice and Arthur Nagle, duo-pianists, will appear at the Phillips Gallery, Washington, D.C. on Jan. 13. Both Dorothy Bullock and Jeannine Romer will each appear in a Town Hall recital this season.

Jerry Garfield, a graduate student at Boston University, was the soloist in Tchaikovsky's Piano Concerto No. 1, with the Civic Symphony of Boston on Dec. 5.

Dartmouth College has scheduled a festival of 18th-century Music, to be held at the college April 25-27, 1958.

Beatrice Rippy, winner of the NANM award, and student of Carroll Hollister, will be presented in a recital at Mr. Hollister's studio on Jan. 19. This will be the first of a series of recitals to be presented for a scholarship fund for Mr. Hollister's students.

Pierre Monsonyi, well known in Budapest, Paris, and London as a pianist and professor of music, recently opened his New York studio at 363 West 57th St. Mr. Monsonyi also specializes in coaching lieder and opera. Beethoven's "Fidelio", Bartok's "Bluebeard's Castle", and the Mozart operas are specialties of Mr. Monsonyi's, as well as the full repertoire of standard works.

DePaul University has announced the formation of a Catholic Church Music Information Library to serve as a repository service for organists and choirmasters of the Chicago area.

Halsey Stevens, chairman of the composition department in the University of Southern California School of Music, has recently returned to the campus from a two-week lecture and concert tour, during which his "Sinfonia Breve" was given its premiere by the Louisville Orchestra.

The Massachusetts Institute of Technology Choral Society presented the rarely performed original version of Handel's "Messiah" on Dec. 13-14.

The "Rubaiyat of Omar Khayyam", in its setting for four voices and piano by Liza Lehmann, was presented in a benefit concert on Dec. 14 at the Music and Arts Institute of San Francisco.

The Antioch College orchestra and chorus, David Epstein and Donald Keats, conductors, presented three concerts in the Yellow Springs area, Dec. 9, 11, and 15.

John Herrick, baritone, appeared as soloist in the Festival of Light on Dec. 15, and the Christmas Eve Carol Service at Christ Church, Park Ave. and 60th St., on Dec. 24.

The School of Jazz at Lenox, Mass., has received a full scholarship grant from Herman Lubinsky, owner and director of the Savoy Record Company. The scholarship will provide full tuition, room and board, and private lesson fees to a promising instrumental student for attendance at the school. The Berklee School of Music has also received a scholarship award to be granted annually for the study of jazz at their school.

April 1 has been designated as the deadline for applications for membership in the Tri-State Orchestra or Band.

James Paul Kennedy has been named professor of music at Bowling Green State University. He fills the post of chairman of the music department vacated by the death of Merrill C. McEwen. Robert Chapman of the faculty appeared in recital on Nov. 10, and Seymour L. Benstock, also of the faculty, has been named associate conductor of the Toledo Orchestra.

John Gage will give a spring course on composition at the New School for Social Research in New York City beginning Feb. 11.

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The First Symphony by Arved Kurtz, New York violinist and composer, and director of the New York College of Music, will have its world premiere on Jan. 19 by the Orchestra Symphonique de Quebec, Canada, under the direction of Wilfred Peltier. Mr. Kurtz, who is the brother of Efrem Kurtz, conductor, and Edmund Kurtz, cellist, presented recitals in Montreal and Quebec last season, including works by Canadian contemporary composers and his own Violin and Piano Sonata.

The Long Island Institute of Music sponsored a student recital, presenting Leopold Mittman's Master Class, on Dec. 15. A program of chamber music was presented on the school's faculty recital, Dec. 22, and Vytautas Bacevicius, pianist, will be heard in a faculty recital on Jan. 19. His program will include two of his own works.

The 10th annual Illinois All-State Music Activity will be held Feb. 14-15 at Peoria, Ill.

The Pomana College Choir presented its annual Christmas Carol Service on Dec. 15.

The University of Texas Opera Workshop presented its first "Scenes from Opera" of the current season on Dec. 5-6. Two of the university's choral groups, the A Cappella Choir



After their recent concert for Civic Concerts in Abbeville, La., Ferrante and Teicher are congratulated by Helen Kibbe, secretary of the Vermilion Parish Civic Music Association

and Women's Glee Club, appeared in a joint concert on Dec. 8.

Richard Willis, member of the music department at Shorter College, Ga., has received honorable mention in the Benjamin Award composition contest sponsored by the North Carolina Symphony Association. This carries with it a stipend of \$100 and a performance of his work, "Soliloquy", by the North Carolina Symphony next spring.

Two new works, choreographed by Alvin Nikolais, were presented at the Henry Street Playhouse Dance Company's concerts on Dec. 27, 28, and 29.

Formal dedication of the new Music Penthouse at Barnard College took place on Dec. 12. Following the dedication the Barnard music department presented a program of chamber music.

The University of Wisconsin will hold its 1957 Mid-Winter Music Clinic Jan. 12-14. Program topics will include current trends in European music, the gifted child in the classroom, and music arts in Russia.

Cornell College music scholarship auditions for the 1958-59 school year will be held on Feb. 15. The scholarships will be made available for outstanding talent in all areas of performance, including piano, organ, orchestral and band instruments.

The City College of New York held a musical marathon with five

continuous hours of concert works on their annual Festival of Music, presented by students of the college.

## Northwestern University Names Thor Johnson

Evanston, Ill.—Thor Johnson, conductor of the Cincinnati Symphony, has been appointed director of orchestral activities at Northwestern University. In this position he will conduct a variety of orchestral groups, including the University Symphony and Chamber orchestras. His appointment becomes effective Sept. 1, 1958.

He will replace Herman Felber, who has been the director of the University Symphony since 1945. Mr. Felber will remain on the school music faculty to teach orchestral conducting and techniques. Anthony Donato, present director of the University Chamber orchestra, and professor of theory and composition, will devote full time to composing and teaching when Mr. Johnson's appointment becomes effective.

## Portland Ensemble Schedule Premieres

Portland, Ore.—The Portland Symphony, Jacob Avshalomov, conductor, will present during the 1957-58 season two of the six new works to be commissioned by the orchestra under its grant from the Rockefeller Foundation. A new work by David Diamond will be premiered on the orchestra's February program, and one by Roy Harris will be presented on the April program.

later taught music theory and literature at City College.

He recently completed a two-act opera, "The Good Soldier Schweik", and was working on an overture commissioned by the San Diego Symphony.

## CATHERINE M. NORFLEET

Catherine M. Norfleet, violinist of the Norfleet Trio and secretary-treasurer of the Helen Norfleet School in New York City, died on Dec. 12.

Miss Norfleet was a child prodigy, having performed at public concerts since she was five. Surviving are a sister, Helen, pianist, and a brother, Leeper, cellist.

## MAURICE SCAFFI

Chicago. — Maurice Scaffi, voice teacher and opera coach, died on Dec. 15. His age was 74.

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## OBITUARIES

### ANTONIO MARTINELLI

Rome. — Antonio Martinelli, 39, architect, engineer, and the son of Giovanni Martinelli, noted former tenor of the Metropolitan Opera, died here on Dec. 11. A native of New York, Mr. Martinelli headed his own architectural firm here. He is survived by his wife, Luciana; a daughter, Noretta; a son, Giovanni; his mother and father; and two sisters, Mrs. Benedetta Libotte and Mrs. Giovanna Serventi.

### JULES FALK

Philadelphia.—Jules Falk, violinist and former musical director at the Steel Pier in Atlantic City, died on Dec. 8.

Mr. Falk organized the Steel Pier

Grand Opera Company, which presented operas in English, in 1928. He received the annual Baldwin Award for outstanding work in the promotion of music in this country in 1936.

Surviving is a brother, Charles, of San Francisco.

### ROBERT KURKA

Robert Kurka, 35, American composer, died of leukemia on Dec. 12. Mr. Kurka, who was born at Cicero, Ill., started to compose when 14 years old. He studied violin under Kathleen Parlow and Hans Letz, and composition at Columbia University. Following military service during World War II, he became a member of the composition seminar of Columbia. He

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## Books

### Look Back with Tolerance

**Forbidden Childhood.** By Ruth Slenczynska and Louis Biancolli. (Doubleday & Company, \$3.95)

It was Nov. 13, 1933, when an eight-year-old girl walked out on the stage of Town Hall and set New York "by the ears with some astounding piano playing," according to a report at that time. The child was Ruth Slenczynska, whose career as a child prodigy was one of the more spectacular in recent history. Now, at the age of 32, the pianist has written with Louis Biancolli the story of her life. It is a frank and tastefully written account about a childhood that was filled with tears despite its outward triumphs, and it is also the history of a girl who had to escape her father's Svengali-like domination to become an independent and mature woman.

Before she was born, Josef Slenczynska was determined his child—whether a son or daughter—would be a great and famous musician. He



James J. Kriegsmann

Ruth Slenczynska

would have preferred the child to become a violinist, but when she threw to the ground a small violin her father had given her when she was only a few years old, the man gave up this burning desire. Instead, she would become a great pianist. So the small child began practicing nine hours a day, and for every mistake she made, she was punished by a slap across the face.

But slaps were among the least of the punishments she had to endure. She was beaten on occasion by her father so severely that her body became a mass of bruises. At the age of six, during a concert in Berlin, she was given a beautiful doll. Her father, "like a maniac . . . tore the doll out of my arms and flung it back into the audience."

The child was also made to feel completely dependent upon her father. "Your life belongs to me," he told her, "and to me alone. When I tell you to do something, you must do it without question, because I tell you so."

And, much later, his final words to her—when she ran away from him to get married—"you'll never play two notes again without me!" were to continue to haunt her until she finally solved her personal problems.

Though her father claimed he was her sole teacher, this was far from the truth. She studied with many of the world's greatest musicians—Rachmaninoff, Cortot, Petri, Schnabel, Backhaus, Boulanger, among others, and many interesting stories concerning these personalities are related.

About how she today feels about this situation, she writes:

"To think that I was better known to the public at large than an artist like Mr. Backhaus. What's more, I was getting much higher fees for my concerts than he was. Yet father never paid him anything for the lessons. What a grotesque situation, that people should flock to hear me and pass up a superlative master . . . ! But then I was a sort of female Tom Thumb of the keyboard. . . ."

The years following her career as a prodigy were filled with emotional barriers that the young woman had to hurdle. About this period and how the pianist gradually made her return to the concert stage, Miss Slenczynska writes candidly. Fortunately, the story has a happy ending. The musician can now say of her playing and herself: "There was no praise or blame from anyone to whom my life and my music were accountable. . . . The stinging taunt of father's last words was not even a faint memory. . . . My future was in my hands." —Frank Milburn, Jr.

### Recitals

(Continued from page 43)

tion and youthful vitality, but also the youthful shortcoming of overstatement. The work holds one's interest and is expressive; but it is miscalculated in its proportions. Ideas, in themselves quite exciting, are repeated to the point where they become ineffectual. The closing section of the work, in particular, suffers from this.

—P. C. I.

### Master Singers

Town Hall, Dec. 18—A program, designed to cater to practically every musical taste, was presented by the Master Singers—an a cappella chorus of ten men and ten women conducted by Joseph Liebling. People in the audience who did not like Bach (his motet "Singet dem Herrn" was offered) or motets by Schütz, Lotti, or Giovanni Gabrieli could have found satisfaction in James Cohn's "Three Settings of Poems by Ogden Nash" or Liebling's arrangement of "Deep River" or "June is Bustin' out all over."

The group, which sang from memory, sounded well disciplined and tonally smooth. Its intonation and English diction were also excellent, for in such tricky songs as James Cohn's, the audience laughed in amusement at the clever lines the chorus sang clearly. Mr. Liebling seemed fond of wide dynamic ranges and sudden decrescendos, and in such a song as Irving Fine's "Against Jealousy" (from "The Hour Glass") the group's tonal coloring was particularly effective.

In general, the singers seemed more at home in the modern works than in the madrigals (examples by Weelkes, Lawes, and Dowland were heard) or the Bach motet, which was a little pale in spirit, but, all in all, the music-making created a pleasant and enjoyable evening.

—F. M., Jr.

### Leon Barzin Resigns Director Post

Leon Barzin, musical director of the National Orchestral Association, has resigned as artistic director of the Symphony of the Air.



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## Metropolitan in Philadelphia; Orchestra Gives Fledermaus

Philadelphia. — The Metropolitan Opera Association paid two visits to Philadelphia during December. The first, on Dec. 4, brought a very fine performance of "Der Rosenkavalier", which served to present Karl Boehm in his Philadelphia debut. Mr. Boehm proved to be one of the best conductors of Strauss's music ever heard here. His authority and feeling for nuance were apparent all evening.

Mildred Miller was a rather light-voiced Octavian, but hers was a youthfully convincing, touching impersonation. Lisa Della Casa's Marschallin was presented with moving simplicity and dignity, and it was admirably sung.

There have been more trenchant characterizations of Baron Ochs than Otto Edelmann's, but the role was vocalized in a way that reminded one of Richard Mayr's classic portrayal. Hilde Gueden was a properly silvery Sophie, and the final great trio simply soared.

### "Traviata" Heard

On Dec. 17, the Metropolitan's "La Traviata" was on exhibition at the Academy. It was the first time that the Tyrone Guthrie-Oliver Smith production was seen here. It proved of no help, but rather a distraction from Verdi's basically simple and forthright music. A chi-chi compromise with Broadway and what the Metropolitan management imagines the younger generation of operagoers requires was the total impression received.

Licia Albanese did much to restore the valid Verdi atmosphere with her sensitive, generally well-sung Violetta. Robert Merrill was in superb voice as Germont, and Giuseppe Campora provided a slim but rather pallid Alfredo. Fausto Cleva's tempos seemed more temperate than they have been of yore.

On Dec. 5, the Philadelphia Orchestra took its hand at grand opera, or rather operetta, with a concert performance (albeit in costume) of "Fledermaus". Eugene Ormandy conducted with great gusto, and the opera was presented in Garson Kanin's now well-known translation.

### Gueden and Sills

A gorgeously costumed Hilde Gueden was the Rosalinda, and Beverly Sills made a bewitching Adele, singing beautifully. Ethelwyn Whitmore was outstanding in an intelligently planned, well-sung performance as Orlofsky. Others were Davis Cunningham, Thomas Hayward, Morley Meredith, Hugh Thompson and Lester Englander. The event was presented as one of the items on Emma Feldman's All-Star Series.

On Dec. 6, Aase Nordmo-Loevinger, a Norwegian soprano of considerable reputation from Stockholm, made her American debut with the Philadelphia Orchestra. Hampered by a heavy chest-cold contracted in an unheated plane, Miss Loevinger nevertheless sang with musical refinement and tones of lyric clarity. She looked like a young edition of Kirsten Flagstad, as she offered arias from "Fidelio",

"Lohengrin", "Tannhäuser" and "Tristan". Mr. Ormandy was her sympathetic collaborator, also presenting Beethoven's Eighth Symphony in the program. The new singer was very warmly received.

On Dec. 13, Lorne Munroe, first cellist of the Philadelphia Orchestra, was the soloist in Schumann's Concerto in A minor. The personable cellist played the not too grateful music with superb finish and tonal quality. Mr. Ormandy's reading of Berlioz's "Symphonie Fantastique"



Hilde Gueden as Rosalinda

was also much admired, the orchestra performing the virtuosic piece with wonderful precision.

On Dec. 20, Camilla Wicks was the featured soloist with the orchestra. This young woman revealed an extraordinarily brilliant technique, as she encompassed Samuel Barber's Violin Concerto and Ravel's fiendishly difficult "Tzigane". An ovation greeted Miss Wicks's performance.

### Smith Replaces Ormandy

William Smith, assistant conductor, was on the podium, replacing Mr. Ormandy, who was ill with a heavy cold. Mr. Smith showed fine control of the orchestra, as he gave just collaboration to Miss Wicks and offered a fine performance of the Brahms Second Symphony.

Mr. Ormandy returned to the podium on Dec. 27, presenting a program designated as An Evening in Old Vienna. This meant Mozart's "Idomeneo" Overture (first time by the orchestra) and a superb rendition of the seldom heard Concerto in C major for Harp and Flute, in which Marilyn Costello and William Kincaid were the more than accomplished soloists. Schubert's "Unfinished" Symphony, the "Rosenkavalier" Suite, and waltzes by Johann Strauss made up the balance of the program.

On Dec. 16, William Smith conducted the Philadelphia Orchestra's second Youth Concert at the Academy. Jacob Krachmalnick, concertmaster of the orchestra, was heard in the local premiere of Miklos Rozsa's Violin Concerto. Melodic and containing rhythmic surprises, the new work found much favor and was

superbly played. Anna Marie Cisale, young soprano, sang arias from "Gianni Schicchi" and "Traviata" with pretty tone. A sound account of Ferde Grofe's "Grand Canyon Suite" was also offered.

On Dec. 19, the Philadelphia Grand Opera presented a particularly fine "Rigoletto". Outstanding singer of the evening was Cornell MacNeil, in the title role. His rich and powerful voice, well-schooled in the Verdian style, sounded well in this demanding role, and Mr. MacNeil gave a carefully composed, dramatic account of the action.

Eva Likova was a charming and lyrical Gilda, and Eugene Conley an assured and melodious Duke. William Wilderman was an unusually savage Sparafucile, and Giuseppe Bamboschek conducted with relish. The settings gave evidence that the company is trying to freshen up its presentations. The audience was very rightly most enthusiastic. —Max de Schauensee



William Smith

Adrian Siegel

## Detroit Symphony Set for Worcester

Worcester, Mass.—The 99th Worcester Music Festival, to be held Oct. 20 to 25, will present the Detroit Symphony, conducted by Paul Paray, in five evening concerts. Mischa Mischakoff is concertmaster of the orchestra.

Continuing the present scheme of

## Sessions Symphony Has Premiere in Boston

Boston. — Roger Sessions confronted us not with a score of beauty or fascination, but with a challenge, when his Third Symphony was given its first performance by Charles Munch and the Boston Symphony at Symphony Hall on Dec. 6. The work was commissioned for the 75th anniversary of the orchestra and is dedicated to the memory of Natalie and Serge Koussevitzky.

The Third Symphony, which is said to have required two years of work upon the part of this learned and technically skilled musician, is a work of interior logic and a fiercely rugged independence of style. The harmonic aspect is mostly acid, the melody, if any, so peculiar that it seems not to sing at all.

If this is music, it is a singularly

masochistic and perverse variety. To me there is nothing in it of beauty, health, strength or joy. If it has virtues, they must all be interior, covered by a mass of unpleasant sound monotonous in its dissonance. It is stop-and-go all the way in its alternations of fast, massive sections and interludes which are slow, and lighter in a sense of weight. The variations which, the composer tells us, form the greater part of the work, eluded me completely.

The afternoon was otherwise one of much beauty and of great conducting and playing. It began with Brahms's "Academic Festival" Overture, included a superb performance of the Schumann Cello Concerto with Pierre Fournier as soloist, and ended with Ravel's "La Valse", now become a Munch specialty.

### Arrau Soloist

Mr. Munch gave the Friday and Saturday subscribers a Beethoven program consisting of the "Eroica" Symphony and the "Emperor" Piano Concerto, with Claudio Arrau as soloist, on Nov. 29 and 30. Apart from some uncharacteristic roughness upon the part of Mr. Arrau, the concerts were a model of style.

Evi Liivak, a violinist born in Estonia and now an American citizen, made a highly successful Boston debut as the second artist of the Baltic Concert Series, at Jordan Hall, on Nov. 29. An uncommonly attractive woman, Miss Liivak proved to be a musician of the first order. She is most intelligent, sensitive, technically a virtuoso, and she plays with exceptional dignity and command of styles.

Her graceful and flexible bowing arm is mated with a fingerboard

concerts, the Saturday morning program for young people will be led by Valter Poole, associate conductor. The Festival Chorus of 250 voices will be trained and directed by T. Charles Lee.

The change in policy, after 14 seasons of Worcester appearances by the Philadelphia Orchestra, was caused by sharply increased fees for that ensemble for 1958 and 1959, according to Robert S. Heald, president.

—John F. Kyes

technique that is most clean-cut. She can delve into the bag of violinist's tricks when and if that is required, but she does not exploit them. Nor does she make any attempt at spurious intensity by forced tone or extraneous drama. Her tone is slender, pure and singing. Her playing of Handel's D major Sonata was a model of style. With the difficulties of unaccompanied Bach (in this case, the Sonata No. 1, in G minor) she dealt triumphantly. Here were superb clarity, proportion and the long structural line.

Robert Casadesu, eminent French pianist, again delighted a Boston University Celebrity Series audience at Symphony Hall, on Nov. 24. Six Sonatas by Scarlatti, the four "Ballades" of Chopin, the Schumann "Papillons" and Debussy's "Masks", "Evening in Granada" and "L'Isle Joyeuse" formed the program.

(Continued on page 5)

## Musical America

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## In this issue

Philadelphia hears two performances by Metropolitan Opera; orchestra gives concert version of "Fledermaus" (Page 3).

Boston Symphony offers premiere of Sessions' Third Symphony (Page 3).

New York City's Lincoln Square pictured in artists' drawings (Page 5).

Buffalo Philharmonic presents "Elektra" in concert form (Page 6).

Chicago Symphony concerts reviewed (Page 6).

Cleveland Orchestra conducted by Robert Shaw and William Steinberg (Page 7).

National Music Council prepares proposed official version of "The Star Spangled Banner" (Page 8).

Personalities (Page 9).

Civic Concert Service holds 37th conference in New York (Page 10).

Artists and Management (Page 12).

Conductors are now the prima donnas of the concert platform (Page 14).

Paris Conservatoire Orchestra performs two choral masterpieces (Page 15).

Stockholm opera strike ends; Ring cycle heard (Page 15).

San Carlo Opera in Naples stages two rarely heard operas (Page 16).

Mephisto (Page 18).

Paul Emerich explains his training for musical memory (Page 33).

Reviews: opera at the Metropolitan (Page 22); recitals in New York (Page 25); orchestras in New York (Page 34); new recordings (Page 20); new music (Page 28); dance in New York (Page 30).

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## Educating the Whole Man

THE successful launching of sputniks I and II will have been a blessing in disguise if it awakens the American people to the need for real education in this country and the reeducation of its youth-training programs to serious work seriously pursued. We may now realize that the time has come to put an end to sugar-coated snap courses devoted to "social adjustment" and get back to the acquisition of actual knowledge. Also, the football coach may now be demoted as the highest paid and most respected member of the educational faculty, and the egg-head may replace the blockhead as the object of our hero-worshipping undergraduates.

The danger in this sudden awakening is that, with characteristic gusto, we may go too far in one direction and mass-produce scientists and engineers out of all proportion to our actual needs and at the expense of other pursuits that are of equal value in a balanced society. If we do this we shall again have misread the underlying philosophy of our Soviet competitors and weaken ourselves in other departments of intellectual and cultural achievement where they are equally strong.

WE must not seek progress in scientific education at the expense of the arts and the humanities. Scientists themselves see the danger of this course. Quoted in a recent issue of *The New Yorker*, Dr. John P. Hagen, director of Project Vanguard, said: "Not that I want everyone turning scientist. The country would be in a hell of a fix if that happened. It doesn't do for a country to be lopsided in its interests. Our youngsters must be educated in the humanities, too, and that goes for science and engineering majors."

The Russians, of course, have known this all along. They bear down heavily on material development led by science and engineering, and both workers and teachers in these fields are well taken care of financially so that their whole attention may be devoted to their work.

BUT official Soviet concern with intellectual education and creativity spans the whole cultural spectrum from pure science to pure art and touches virtually every shade between, from discus-throwing to chess-playing. It all must bear the stamp of current Soviet political thinking, of course, and that is a glaring weakness from which

we may, perhaps, be able to take some comfort. But the fact remains that the Kremlin leaders are fully aware of the need for a well-rounded social structure in which every cultural pursuit is given its due, its practitioners are highly respected and often handsomely endowed by the state, and thorough education and assurance of a livelihood are provided for those students who excel.

The world has had some direct, and sobering, evidence of the end results of this kind of husbandry in the recent Olympic Games in Australia, in international chess tournaments, in global politics and propaganda, in the theatre, in ballet, and, of course, in music.

WE long have been familiar with the works of such contemporary Russian composers as Shostakovich, Prokofieff, Kabalevsky, Khachaturian, Miaskovsky, *et al.*, and while most of these men were born too early to be considered phoenixes fresh-risen from the ashes of the bolshevik revolution, they nevertheless have, or had, spent much of their creative lives in the climate of Soviet ideology, and the world has found at least as much to admire in their output as in that of any other national group.

We also have first-hand knowledge of some of their leading executive musicians including the violinist David Oistrakh, the pianist Emil Gilels, and the cellist Mstislav Rostropovich. These excellent musicians leave no doubt that Russian musical standards and conservatory training are no less than they ever were and certainly comparable to their counterparts elsewhere.

WE are ruefully taking a lesson today from the Russians in scientific education and projection. We have learned that it no longer is safe to be smug about our superiority in technology alone and continue complacently in an idealistic materialism based largely upon the continuous production and consumption of gadgets for comfortable living.

But let us not forget the other implicit and corollary lesson—the lesson of the whole man, the balanced society, the intellectual equation in which arts and humanities, science and technology stand side by side. When we start putting our house in order, as we must forthwith, let us not forget that sputnik is only half of that equation.

## On the front cover

Just before Christmas, Blanche Thebom returned to the United States from one of the greatest triumphs of her distinguished career. As the first American woman solo artist to visit the Soviet Union in a generation, she had won unprecedented ovations at Moscow's Bolshoi Theatre, where she sang *Carmen* with stunning success, and the opera houses and concert halls of Leningrad and Kiev.

Miss Thebom's Russian tour was the climax of a year that included her extraordinary Dido in Covent Garden's widely-hailed production of Berlioz's "The Trojans", much-praised tours of South and Central America and Iceland for the United States State Department and ANTA, performances with the Stockholm Royal Opera, and participation in the American premiere of Poulenc's "Dialogues of the Carmelites" with the San Francisco Opera.

The beautiful mezzo-soprano was the only American artist asked to sing before Queen Elizabeth II during Her Majesty's recent United States visit, and Sweden's Queen Louise has just presented her with one of that country's highest decorations, the Order of Vasa.

In recognition of her contribution to international understanding and of her many notable appearances with the Philadelphia Orchestra, Miss Thebom has been chosen to appear with the Soviet artists Emil Gilels and Leonid Kogan (whose tours here are arranged by S. Hurok as was the mezzo-soprano's in the USSR) in the Gala Anniversary Concert in the Academy of Music on Jan. 25.

In addition to her Metropolitan Opera appearances and her annual American concert tour this season, Miss Thebom will appear as soloist



**BLANCHE  
THEBOM**

with three major orchestras in New York's Carnegie Hall alone—the Philadelphia Orchestra, the Symphony of the Air, and the New York Philharmonic. (Photograph by Marcus Blechman, New York, N.Y.)

MUSICAL AMERICA



# National Report

(Continued from page 3)

He performed it all with his light touch and fluency, also with poetry.

William Stevens, Canadian pianist whose previous concerts here have given him a justly admiring public, returned to Jordan Hall on Nov. 26. His musical qualities, technical and expressive, were lavished upon a program that leaned to virtuoso display—Liszt's B minor Sonata, Ravel's "Gaspard de la Nuit" and the "Islamey" of Balakireff were highlights.

That superb French baritone Gerard Souzay delighted a Jordan Hall audience Dec. 1 with a list of Schubert lieder, and songs by Debussy, Ravel, Duparc and others. He was splendidly accompanied by Dalton Baldwin, whose keyboard art and sense of ensemble have grown enormously.

Leopold Simoneau, Canadian-born tenor, has been awaited in Boston for some time, on the strength of his excellent European recordings. A year ago illness forced postponement of his local debut. Now he has sung here, at the Boston Morning Musicale in the ballroom of Hotel Statler, on Dec. 4, and he will henceforth be most welcome to return. His light, lyric tenor is employed with such firm control, such technical mastery that he merits the phrase "first-rank vocalist". His musical sense is keen, too. There were four songs from Schubert's "Die Schoene Muellerin": airs by Handel, Sacchini, Grétry, and Mozart, and popular arias from "The Elixir of Love", "Le Roi d'Ys" and other operas.

Russell Stanger, young Boston conductor whose reputation continues to advance—both here and in other parts of the country—made his bow with a newly organized small group of Boston Symphony string players, called the Stanger Chamber Orches-

tra, at Jordan Hall, on Dec. 2. An exacting program of contrasting styles brought Ettore Bonelli's arrangement of an Introduction, Aria and Presto by Marcello; the Mozart Divertimento in D major (K. 136); Schoenberg's "Transfigured Night", Samuel Barber's Adagio for Strings, and the Second Symphony of Honegger. For the chorale of the last-named, trumpeters Roger Voisin and Armando Ghitalla joined the ensemble. A very pleasant evening, indeed.

## Civic Symphony Plays

Seldom these days does a semi-professional orchestra have music written for it, but such was the case with John Bavicchi's A Concert Overture. This brisk, concise and modern work opened the 32nd season of the Civic Symphony at John Hancock Hall on Dec. 5, and was heartily applauded. The young Boston composer happily was present. Paul Cherkassky conducted Schumann's "Rhenish" Symphony and the B flat minor Piano Concerto of Tchaikovsky, with Jerry Garfield, young graduate student in music at Boston University, as soloist. Mr. Garfield has talent and technical resource, but he tackled a large work for this occasion. The stage was enveloped with draperies and the piano placed far forward, with the result that the solo instrument almost overpowered the orchestra at times, which is a reversal of the usual situation. But the evening as a whole, despite shortcomings, was enjoyed.

Bernard Parronchi, Boston Symphony cellist, and Nancy Chase, soprano, provided a joint concert at Jordan Hall, on the evening of Dec. 6, to benefit the Friends of the Boston Association for Retarded Children. Among Mr. Parronchi's contributions to the evening was an interesting

and vivacious Sonata for the solo instrument and a small accompanying body of strings by the virtually unknown 18th-century Andrea Caporale. Mr. Parronchi performed it with a strongly vibrant tone and much expression. He also pleased his sizable audience with the Schumann Fantasy Pieces, Op. 73 (originally for clarinet and piano) with the able keyboard work of Vivian

Rivkin, and with Cassado's "Requie-bros". Miss Chase is a handsome blonde woman with a pleasing voice. Songs by Schumann and Debussy were lacking in style and finesse however. She made her biggest effect in Villa-Lobos' "Bachianas Brasileiras" No. 5, conducted by Harry Ellis Dickson. Colleagues of Mr. Parronchi from the Boston Symphony assisted. —Cyrus Durgin

## Monteux Appears in Boston As Guest Conductor

Boston.—Pierre Monteux again returned as guest conductor of the Boston Symphony on Jan. 3 and 4, and received the acclaim due a distinguished musician with that extra warmth which indicates welcome to an old friend. His first program consisted of familiar Russian music—the "Classical" Symphony of Prokofieff; the entire score of "Petrouchka", by Stravinsky, and Tchaikovsky's Fourth Symphony.

What appeared in advance to be a comfortable program turned out to be a remarkable concert, notable for the X-ray clarity of every performance, Monteux's own mellow authority, and an excitement deriving from what must have been the orchestra's determination to play its very best.

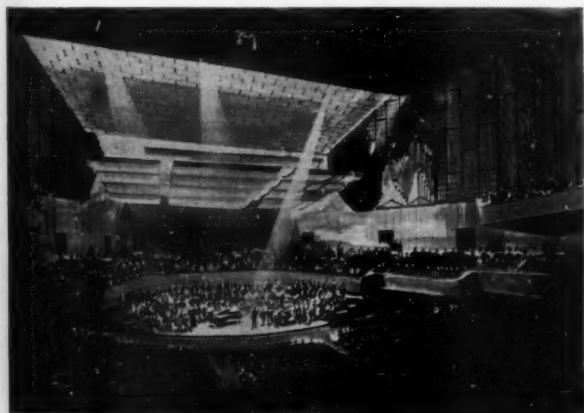
The week before, Charles Munch made his last local appearances before departing upon his annual mid-winter leave. His program brought his own transcription of Bach's Chorale Prelude and Chorale, "The Old Year Is Past", Beethoven's Seventh Symphony, and the Third Piano Concerto of Rachmaninoff, with Byron Janis as soloist. The Bach went beautifully, Rachmaninoff well, although the performance did not really soar in fire until the coda of the finale. Mr. Janis, a fine musician of the keyboard, gave a full-bodied if hardly glittering account of his part. Beet-

hoven's Seventh was adequate in the Allegretto and Scherzo, but Mr. Munch's reading of the two outer movements was the worst in my memory: a jumble of coarse, dry sound, taken so fast that the noble music emerged a confusion of rhythmic jerks and melodic distortions.

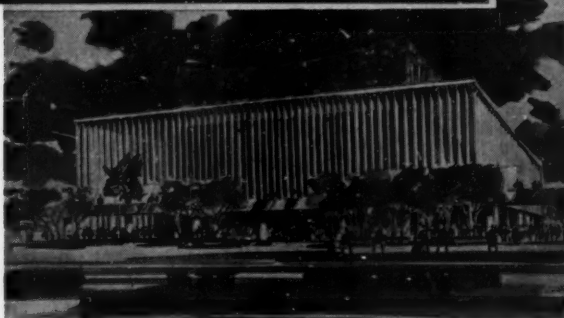
Sherman Walt, the first bassoon of the Boston Symphony and a true master of his instrument, gave a superlative performance of the Mozart B flat Bassoon Concerto (K. 191) on Dec. 20 and 21. In his hands, the bassoon is a noble, "singing" instrument. The remainder of the program consisted of Christmas music—the "Pastoral Symphony" from Bach's "Christmas" Oratorio; Stravinsky's neatly orchestrated version in pseudo-baroque style of Bach's Chorale Variations, "From Heaven High to Earth I Come", and that curious blend of skill, pleasure and sheer boredom, Honegger's "A Christmas Cantata". The choristers for Bach-Stravinsky and Honegger were the New England Conservatory Chorus, prepared by Lorna Cooke de Varon, and the able soloists for the Honegger were Marguerite Willauer, soprano, and Marvin Hayes, baritone. Mr. Munch conducted, and that time admirably.

"Messiah" was all over the place a few weeks before Christmas, which is both usual and natural. Thompson

## Artists' Conceptions of New York City's Lincoln Square



Left: Interior and exterior of the concert hall. Right: Interior and exterior of the proposed Metropolitan Opera House



# National Report

(Continued from page 5)

Stone conducted the Handel and Haydn Society's two annual performances, Dec. 8 and 9, performances of true choral excellence. The soloists were largely disappointing, but may be listed for the record: Maude Nosler, soprano; Lillian Chookasian, contralto; Carl Nelson, tenor, and Robert Falk, bass.

Klaus Liepmann made an attempt to get back to more or less the "original" Handel score of "Messiah" for his presentation by the Massachusetts Institute of Technology Choral Society in Kresge Auditorium, Dec. 13. Accordingly he used the Arnold Scherching edition. All such attempts are experiments and nothing more. No one can reproduce, note for note, the score of "Messiah" first heard in Dublin in 1742. The performance was of interest and not without pleasure. Soloists were Helen Boatwright, soprano; Margaret Tobias, alto; Donald Sullivan, tenor; and—the best of the four—Paul Matthen, bass.

The Zimble String Sinfonietta of Boston Symphony musicians, began its ninth season at Jordan Hall, Sunday afternoon, Dec. 15. This was a concert of fascinations, beginning with a B minor Concerto Grosso by the blind 18th-century organist and composer John Stanley. Here was relatively unknown music of substance and stature.

First Boston performance of a Concerto for Harp and Strings, Op. 20, by the young contemporary Frenchman, Jean-Michel Damase, also introduced to us the harpist Nicanor Zabaleta. Damase's music is light, tonal, piquant and very repetitive, but pleasant. Mr. Zabaleta is a brilliant

harp virtuoso as he proved in solos by K. P. E. Bach, Beethoven and Parish-Alvars, as well as in the Concertino. Other music was Henry Cowell's Hymn and Fuguing Tune No. 2, and Suk's Serenade for Strings, Op. 6. Beautiful playing throughout.

Recent visitors to Boston have included the "International Balladeers", Marais and Miranda, whose two admirable Jordan Hall concerts, Dec. 7 and 8, were well attended; Peter Seeger, folk singer, at Jordan Hall, Dec. 15; and the Curtis String Quartet, at Kresge Auditorium, Dec. 15.

The annual pre-Christmas concert by the New England Conservatory Chorus, which Lorna Cooke de Varon conducted in Jordan Hall on Dec. 10, brought two scores new here and greatly interesting. One was a first performance anywhere, Daniel Pinkham's "Sinfonia Sacra", composed for the chorus last October. This tells the Christmas story in Latin, and easily is the strongest music Pinkham has yet given us. There is a suggestion of the antique brilliance of a Gabrieli in the score, which, however, has its own individuality and a certain contemporary flavor. It is highly singable, too, flowing and a little ornate.

First performance in Boston was given Alan Hovhaness' revised version of "Glory to God", a work which exploits the Oriental manner associated with Hovhaness. Both composers were in the auditorium (Mr. Pinkham earlier had assisted at the harpsichord), and both were cordially applauded. Miscellaneous carols and other pieces completed the program.

—Cyrus Durgin

## Buffalo Orchestra Offers Elektra in Concert Form

Buffalo, N. Y.—In brilliance and dramatic power, few concerts of the Buffalo Philharmonic could match the stunning performance given on Dec. 15. Under the skilled and stirring direction of Josef Krips, two works of Strauss were presented, "Elektra" in a concert version, and "Don Quixote". Both were first performances here.

In "Elektra", Inge Borkh sang the title role, Ellen Faull was Chrysothemis, and Alexander Welitsch was Orestes. The intensity of Miss Borkh's portrayal of Elektra was unabated. Miss Faull's pleadings and warnings were nobly and remarkably sustained, and, as Orestes, Mr. Welitsch had poise and dignity. The orchestra carried the action with drive and the audience rose to a standing ovation for an exciting performance.

"Don Quixote" had members of the orchestra as soloists: Dodia Feldin, principal cellist, and Fred Ressel, principal violinist. The soloists and orchestra, under the controlling hand of Mr. Krips, moved with pace and vigor to meet the strenuous demands of the music.

The orchestra began its season on Nov. 3 in Kleinhans Music Hall, with one of the largest audiences ever in attendance at a first subscription series concert. Since this was the first concert of the orchestra to take place under the newly formed series combining the Philharmonic concerts and the Zorah Berry Series, it provided a high degree of interest and enthusiasm.



Josef Krips

Josef Krips, after several months' conducting abroad, returned for his fifth season as director of the orchestra. In the opening program of the season's pair of concerts, Yehudi Menuhin was soloist in the Mendelssohn Violin Concerto, and it was presented with the artist's exceptional mastery and musicianship. Mr. Menuhin gave his audience a rare treat by presenting two works of Bach for violin alone as encores.

The Second Symphony of Paul Creston was performed here for the first time. The distinguished work held intense interest. It is warm and rich in color, dramatic in style, and fresh and lively in rhythmic interest.

It was greatly admired and extremely well received.

The orchestra's second pair of concerts was devoted to works of Mahler and Verdi. Mr. Krips's understanding and sympathy for the works of Mahler, who was so closely associated with Vienna, were apparent in the performance of the First Symphony. Mr. Krips received an excellent and fervent response from the orchestra. The Four Sacred Songs of Verdi were sung by a combined chorus of 250 voices, consisting of the Schola Cantorum, directed by Willis Page; the Guido Chorus, directed by Herbert Beattie; and the Women's Chorus of Fredonia State Teachers College, directed by Richard Paige. The songs were admirably sung.

In a single concert of the Buffalo Philharmonic Pierre Fournier was soloist in the Dvorak Cello Concerto. The concert included the Overture to "Athalie" by Frank Martin, a Buffalo premiere. Mr. Fournier revealed the mood and color of the concerto with fine taste and distinction. The overture, which forms part of the incidental music written by Frank Martin to the tragedy of "Athalie" by Racine, proved an effective work, skillful in its use of color and rhythm. Under the inspiring guidance of Mr. Krips, the orchestra gave a lyrical and moving performance of the great C major Symphony of Schubert, which reflected the nobility of the work.

Special concerts under the supervision of the Zorah Berry Division of the Buffalo Philharmonic introduced the Symphony Orchestra of the Florence Festival in a performance that was completely satisfying. The concert, under the direction of Carlo Zecchi, left unquestioned the artistic authority of the orchestra.

Under the same auspices, the Ballet Russe de Monte Carlo gave a lively and exhilarating performance to a standing-room-only audience.

Verdi's "La Traviata", sung in English and produced by the NBC Opera Company in a fully-staged production, was also presented in the special concerts of the Zorah Berry Division, and the highly successful performance was heard by a capacity audience. Included in the cast were Dolores Wilson, as Violetta; John Alexander, as Alfredo; and Igor Gorin, as his father. Under the direction of Peter Herman Adler the entire well-trained cast won unreserved applause for a vital, artistic performance.

—Berna Bergholtz

## Chicago Symphony Gives Messiah

Chicago.—Louis Kentner appeared for the first time as soloist with the Chicago Symphony, under the direction of Fritz Reiner, on Dec. 19. He played the Concerto for Piano, No. 5, by Beethoven in a less imperious manner than it has been done heretofore, causing some imbalance between the solo passages and the orchestral tutti. It was, however, an interesting interpretation and even a moving one to listeners who were disposed to hear him with an open mind.

For the orchestral works Mr. Reiner chose Mozart's Overture to "The Impresario" and Schubert's Symphony No. 9, in C major—the one of "heavenly length". Mr. Reiner's brisk tempos in the symphony made the work seem not so lengthy, or heavenly, either, but, rather, mundane, until in the two last movements both conductor and orchestra became inflamed with the spirit of Schubert's message, according to the performance it deserved.

Another "first" for these subscrip-



Fritz Reiner

tion concerts was a superb unfolding of Handel's "Messiah" on Dec. 26. Only Part 1 and the "Hallelujah" chorus were performed, with Adele Addison, soprano; Russell Oberlin, counter-tenor; David Lloyd, tenor; Donald Gramm, bass-baritone; the Apollo Musical Club; and Gavin Williamson, harpsichord. Under Mr. Reiner's direction the venerable oratorio took on new life—tender, effulgent, robust, and rousing by turns. It would be unfair to single out any one of the soloists for special mention; they were inspired to do their best. Mr. Oberlin sang with effortless tone and his excellent diction made "O thou that tellest good tidings" and "He shall feed his flock" the tender and comforting disclosures they were intended to be. In his two bass arias Mr. Gramm was dramatic and impressive; Miss Addison's soprano was clear and radiant; and Mr. Lloyd was successful in avoiding that unctuousness that so often makes the opening recitative, "Comfort ye", such a trial to bear.

The chorus sang with unwonted delicacy and restraint, yet with vigor and power when needed. The hushed and reverent "Pastoral Symphony" was, perhaps, the climax of the evening, more impressive even than the closing "Hallelujah" chorus. On this high level of achievement Mr. Reiner took leave of the subscription audience on the eve of his mid-season vacation.

Next season Janos Starker's former pupil in Hungary, Mihaly Virizlay, will succeed him as first cellist of the orchestra. It has also been announced Rosbaud will share the guest-conductor duties with Sir Thomas Beecham, who will be making his second appearance as guest conductor here, having previously appeared in January and February, 1957.

—Howard Talley

## Music Week Gets New Sponsors

Sponsorship of National Music Week has been transferred to the National Federation of Music Clubs, in New York, and the American Music Conference, in Chicago. The National Recreation Association, in New York, has sponsored for some time the 34-year-old event.

This year National Music Week will be observed from May 4 to 11. A manual on activities for the observance is being prepared jointly by the two organizations and will be distributed to NFMC's more than 5,500 local music clubs. AMC will support the program on a national scale, preparing special Music Week sections for newspapers, radio and television scripts, and material for magazines.



# Shaw Conducts Bach Mass in Cleveland

Cleveland.—A truly magnificent performance of the Bach Mass in B minor, on the 12th, led the parade of music for December. Robert Shaw, as associate conductor of the Cleveland Orchestra, has as his chief duty the training of the Cleveland Orchestra Chorus. It was under his leadership that the Bach Mass received its performances—two on the regularly scheduled orchestra series, and an additional performance in response to tremendous public demand.

The soloists, Adele Addison, Florence Kopleff, John McCollum, and Paul Ukena, were admirably suited to one another and to the spirit of the music.

Mr. Shaw exhibited his total virtuosity with choral music, making the singers do everything possible and a few things that seemed quite impossible. One of his tasks was to keep the 200 voices from overwhelming the small orchestra called for by Bach. This he did by demanding soft singing much of the time without diminishing the vigor or musical attitudes.

## Steinberg as Guest

William Steinberg appeared as guest conductor with the orchestra on Dec. 5 and 7 in a program consisting of the Mozart "Jupiter" Symphony and the Mahler Sixth Symphony. He delighted Cleveland audiences with his authoritative and easy way with the orchestra.

Mr. Shaw directed the orchestra in two more pairs of concerts, the first with Isaac Stern, as soloist in the Brahms Violin Concerto. The performance was a vigorous one, perhaps a trifle too vigorous, since a few solo tones were distorted thereby. But it was highly musical, with all parties concerned being equal to the many moods and passions of the work.

On the same program Mr. Shaw introduced Colin McPhee's "Tabuh-Tabuhan" to Cleveland. As long as the work sticks to imitating Balinese sounds and characteristics it is interesting and at times exciting. But when purely occidental devices are thrown in—pianos and 1920ish rhythms—it sinks to the commonplace.

Mr. Shaw finished out 1957 with a program on Dec. 26 and 28 that covered three centuries in as many pieces of music. Josef Gingold, concertmaster; Maurice Sharp and Martin Heylman, flutists; and Louis Lane, at the harpsichord, lent their various talents to Bach's Fourth Brandenburg Concerto in a beautifully integrated performance. Mr. Shaw led them and the small string orchestra with a firm but gentle hand.

## Tchaikovsky Symphony

Though the Tchaikovsky Sixth Symphony was done in spirited fashion, Mr. Shaw did not put his personal stamp on this oft-performed work until the final movement. The earlier movements did not quite produce the unabashed romanticism inherent in the work.

Alan Hovhaness' "Mysterious Mountain," heard for the first time in Cleveland, completed the program. Judging by this piece Hovhaness writes with a pen dipped in the past, unafraid to use old devices and sounds. But he infuses them with his own personal characteristics, updating the materials so that the music does not sound in the least old-fashioned.

The Cleveland Chamber Music Society presented an evening of musical antiquity in the form of the Alfred Deller Trio. He, with Desmond Dupre and Robert Conant, performed

drawing-room music from the 16th and 17th centuries. The singing of Mr. Deller, English counter-tenor, had a certain fascination in its extraordinary simplicity, clarity, and charm.

Richard Lewis, English tenor, sang with the Singers Club of Cleveland in the first of that organization's two concerts, on Dec. 6. Mr. Lewis is the possessor of a fine natural voice to

which he adds a great amount of musicianship. In both his Handel operatic group and the modern British song group he exhibited an extraordinary sense of style, singing with utter freedom and ease. He joined the club in the Schubert "Nachthele" for tenor solo and male voices in a beautiful performance of this not too often heard work.

—Frank Hruby

## Katims To Stay in Seattle Post

Seattle.—Milton Katims, conductor of the Seattle Symphony, has agreed to stay with the orchestra for another season at least. Announcement of Mr. Katims' decision was made by Gordon N. Scott, president of the orchestral association, at the annual meeting of the board of directors on Jan. 7.

The conductor reportedly had been offered positions with two major orchestras in the East at salaries higher than he was getting here. When he went to New York recently to consult with his personal concert manager, Arthur Judson, it was feared he might leave Seattle.

Mr. Katims' stated reasons for remaining in the West included his belief that Seattle had a greater future as a music center, that he was in a better position to build his career here, and that he was grateful for his warm reception from the Seattle audiences and public. He has found the West Coast city an ideal place to live, and he wants to be with the orchestra when it moves into its new home in the Civic Center in 1959.

A December presentation of Beethoven's Ninth Symphony by the Seattle Symphony, under the direction of Milton Katims, had urgency in the first movement, a relaxed and luminous quality in the two inner movements. Great acclaim was given, rightfully, to the Seattle Chorus, prepared by Leonard Moore, for its disciplined, spirited singing in the final movement.

The soloists were Rita Streich, whose soprano voice soared successfully through the orchestral fabric and cut beautifully clear arabesques with pure, sweet tones; Dorothy Cole, Metropolitan auditions winner from



Milton Katims

the University of Washington, whose voice blended well with the ensemble; John Druary, of the New York City Opera, who handled the tenor passages satisfactorily; and Donald Gramm, who tackled the bass part manfully.

In other recent concerts, Tossy Spivakovsky gave a superb, definitive reading of the exciting Bartok Violin Concerto, and Zara Nelsova gave a meaty rendition of the Haydn Cello Concerto.

The orchestra itself has been playing in brilliant response to the demands made upon it by a heavy schedule. The ensemble feeling is good; the string tone is light and sensitive in the violins and deeply reliable in the lower instruments; the woodwinds are always a joy. The brass section, however, is still short of perfection.—Maxine Cushing Gray

## Dutch Conductor in Debut With Los Angeles Orchestra

Los Angeles.—Because of the illness of Eduard van Beinum, the Los Angeles Philharmonic imported Bernard Haitink, 31-year-old Dutch conductor, to make an American debut conducting an all-Brahms program at the concerts of Jan. 2-3. Mr. Haitink is conductor of the Dutch radio orchestra of Hilversum, Holland, and his engagement was on the recommendation of Mr. van Beinum. He is a vigorous leader with firm command of the orchestra and sound musicianship. He was less successful with the "Tragic Overture" than with the Symphony No. 4, in E minor, which he read with a good deal of enthusiasm and authority, though with a tendency to neglect unity for attention to minute detail. Yehudi Menuhin was the soloist, playing the Violin Concerto in an individual manner that was most successful in a beautifully sustained slow movement.

Before entering a hospital for rest and observation Mr. van Beinum con-

ducted the concerts of Dec. 19-20, at which Robert Casadesu was the piano soloist. Mr. van Beinum offered an exquisite interpretation of Schubert's Symphony No. 6, in C major. The orchestra played it with remarkable delicacy, and although this is an early work the conductor underscored the typical Schubertian touches with a rare sense of lyricism and splendid rhythmic vivacity. He also restored to Ravel's "La Valse" the brilliance which has faded through many perfunctory repetitions; it was a performance of scintillating color and exuberant rhythmic uplift. Mr. Casadesu was in his most sparkling and refined form for Mozart's Concerto in A major, K.488, and in contrast played César Franck's Variations Symphoniques in a broad and imposingly dramatic style.

Wolf-Ferrari's opera "School for Fathers" ("I Quattro Rusteghi") was performed in Edward J. Dent's English version by the opera department

of the University of Southern California in Bovard Auditorium Dec. 14 and 15 and Jan. 3. It was a difficult choice for student forces, but it disclosed some remarkably promising young voices, with the singers adept in the complicated ensembles and surprisingly able in the acting. Walter Ducloux both staged and conducted the work, and the school orchestra acquitted itself skilfully. The settings and costumes of John Blankenhip were ingenious and exceptionally lavish for a production of this sort. At the opening performance leading roles were uniformly well sung by Erena Tchillingarian, Marian Olea, Carl Schultz, French Tickner, Lisa Carel, Jacqueline Williams, Milton Briggs, James R. Gibbons, Marilyn Winters, John Noschese and Ray Arbizu. Alternates in subsequent showings were Valerie Sasine, Joy Carroll, Alice Marques, Jo Anna Shields, Elizabeth Mosher and Sam Thompson.

Other events have been a performance of Handel's "Messiah" by the Mormon Choir of Southern California, Frederick Davis conducting, Philharmonic Auditorium, Dec. 27; the Amati String Quartet, with Ernest Gold's Quartet No. 1 as the novelty of the program, Assistance League Playhouse, Dec. 15; and the Gregg Smith Singers, Assistance League Playhouse, Dec. 14.

—Albert Goldberg

## Joseph Fuchs Soloist With Iowa Orchestra

Cedar Rapids, Iowa.—Joseph Fuchs was soloist in the Beethoven Violin Concerto, with the Cedar Rapids Symphony in its second subscription concert of the season in Coe Auditorium. Mr. Fuchs was obliged



Joseph Fuchs (right) and Henry Denecke after a recent concert with the Cedar Rapids Symphony

to add three encores before the enthusiastic audience was willing to let him go. Henry Denecke conducted the program, which also included Brahms's First Symphony and Sibelius' "Finlandia".

In the succeeding concert, Mr. Denecke's arrangement of Karg-Elert's organ chorale-prelude on "Now Thank We All Our God" was played, as well as the Ballet Music from Schubert's "Rosamunde", Bach's Fifth Brandenburg Concerto, and Haydn's "Surprise" Symphony. Julia Denecke, flutist; Herbert Melnick, pianist; and Marlis Windus, violinist, were soloists in the Bach work.

## Lyric Opera To Give Boheme Performance

Philadelphia.—Elaine Malbin will sing Mimi in "La Bohème" with the Philadelphia Lyric Opera Company on Feb. 10, and not with the Philadelphia Grand Opera Company on Jan. 22, as erroneously stated in the Dec. 15 issue of MUSICAL AMERICA.

## NMC Prepares Official Version of National Anthem

The accompanying reproduction shows the preliminary proposed official version of "The Star Spangled Banner" prepared by a committee of the National Music Council. Congress has designated "The Star Spangled Banner" as the official anthem of the United States, but in the legislation the actual words and music are not given. In introducing his bill establishing an official version, Congressman Broyhill of Virginia asked for the co-operation of the Council.

The committee appointed to prepare this version was made up of Richard S. Hill, of the Music Division of the Library of Congress; Mary Howe, composer; William McBride, president of the Music Educators National Conference; and Lieutenant A. R. Teta, secretary-treasurer of the United States Army, Navy and Air Force Bandmen's Association.

Though none of the changes from already familiar versions could be called drastic, the committee has made many interesting variants and improvements. As to the text, it recommends the adoption of the poem as Francis Scott Key wrote it down in his own hand in the earliest extant manuscript, as far as this is possible. Thus, the first line, overpunctuated in fussy modern editions, is in Key's

manuscript: "O say can you see by the dawn's early light". Nor did Key capitalize "star spangled banner" in the poem. The committee has also followed Key in using the singular instead of the plural in the phrase "the bomb bursting in air".

The committee recommends the inclusion of the third stanza of the poem, which has frequently been omitted. It points out that "quite obviously no one expects all four stanzas to be sung", but that in preparing an "official" text, it "had no mandate to omit anything".

### Problems of Music

In fixing on an official version of the music, the problem was more difficult for "there is no early authority upon which we can rely, simply because the melody has undergone numerous changes which have gradually come to be accepted, and which the better modern versions all incorporate". For instance, all editions of the melody down to 1843, and many thereafter, begin with repeated notes on the tonic instead of the familiar descending triad. The committee has made substantial use of the versions worked out by two groups in 1918—the Service Version prepared for Army and Navy song and band books

and school and community singing, and a version prepared at the request of the United States Bureau of Education.

Here the conflicts are mainly rhythmic. The National Music Council committee follows the Service Version in dotting the first quarter-note in the three phrases "proudly we", "ramparts we", and "Proof through the". Another major point was the problem of the dotted rhythm at the beginning and middle of the lines. The committee decided to use the dotted rhythm at the beginning

of all lines, but in the middle of none. It agrees that the harmony should employ the traditional chord progressions of the 19th century but it feels that "since an 'official' version cannot help but exercise some restrictive effect, it seemed unwise to provide even so much as a specific bass-line, lest there be those who might suppose that all basses for the anthem must follow this exact line. Thus chord symbols have been suggested above the melody line, but no actual working out of the accompaniment has been provided."

## San Francisco Symphony Gives Judas Maccabaeus

San Francisco.—Handel's "Judas Maccabaeus" was given by the San Francisco Symphony on Dec. 18, 19, and 20, in observance of Hanukkah, Feast of Lights—the first time any such observance had been made by a San Francisco Symphony conductor. Since Enrique Jorda has a particularly fine flair for sacred music and choral works in general, these three pre-Christmas concerts made a profound effect.

The choral body was composed of San Francisco and San Jose State College choruses, giving a greater tonal substance to the vocal score than has usually been the case with student voices. The soloists were Meg Broughton, soprano; David Lloyd, tenor; and Yi-Kwei Sze, bass-baritone, who was the outstandingly satisfactory one of the trio.

The preceding December concerts had Robert Casadesu as soloist in the Beethoven Piano Concerto No. 4, and his playing was richly mellow and perfectly poised. His beautiful velvety tone remained lovely even when brilliant, and the absence of the percussive effects of so many recent pianists was refreshing indeed.

### Nielsen Symphony

Mr. Jorda introduced Nielsen's Symphony No. 5 in this program. It has much songful content and its dissonance is not extreme. The work is interesting, exciting in the persistent percussive beat of the first movement (which called to mind Ravel's "Bolero"), and while it has other reminiscent passages, too, on the whole it is rewarding.

The San Francisco Ballet's "Nutcracker" has become as much a part of the holiday season as Santa Claus, and after a tour through nearby cities, the ballet gave the annual Opera House performances for three enchanted audiences.

Leon Danielian was guest artist for the evening performance, which raised the artistic standard greatly, for his personality as well as his virtuosity were assets the company directed by Lew Christensen most needs. The company has a lot of good dancers, but it is definitely short of personalities with stage projection.

Earl Murray conducted the Tchaikovsky score, and all the scenic and costume virtues contributed by Leonard Weisgard helped no less than Graham-Lujan's adaptation of the libretto to make it a delightful show.

Carmen Amaya and Company danced for two audiences in the Nourse Auditorium with their usual success.

The Little Symphony conducted by Gregory Millar gave another of its refreshing programs in the Veterans' Auditorium, featuring Elgar's beautiful Introduction and Allegro for string quartet and string orchestra; Torelli's

Concerto Grosso for Trumpet and Strings, with Edward Haug as trumpeter for this West Coast premiere; Marga Richter's Concerto for Piano (1955), with William Masselos playing it for the second time anywhere (and making us believe it may have many future performances); Carl Nielsen's Concerto for clarinet, with Frealton Bibbins as soloist for this West Coast premiere; and Haydn's Symphony No. 49.

This small symphonic group makes its concerts a labor of love, playing co-operatively out of loyalty and interest since it hit financial and managerial snags last year. Most all of the players are members of the San Francisco Symphony—and play beautifully.

Yet another small chamber group is the San Francisco Chamber Players at State College. Together with a string orchestra granted by the Musicians' Union Performance Fund, they joined in a program of exceptional interest, featuring Miklos Rozsa, composer-conductor, directing his Concerto No. 17 for string orchestra.

The work proved interesting, as did the four Hymns by Vaughan Williams, well sung by James Schwabacher, with viola obbligato by Ferenc Molnar and the orchestra under Mr. Rozsa's baton. Samuel Barber's Sonata for cello and piano (played by Boris Blinder and Isabelle Hesselberg) was especially well done on this program, which also included Emanuel Leplin's Serenade for string quartet and a Vivaldi concerto.

The California String Quartet gave its first concert in mid-December in the Museum of Art, presenting Neri's Sonata à Quattro; Hans Werner Henze's String Quartet (1940), which closely resembles a cat-fight; Camini's Quartet in F major; and Beethoven's in B flat major, Op. 130. The old Italian works proved most charming.

Paul Badura-Skoda gave the first recital here of 1958, playing on Jan. 3 in the Veterans' Auditorium on the Spencer Barefoot Celebrity Series. His most outstanding work was done in the Hindemith Sonata No. 3, with Schubert waltzes and a Beethoven sonata as other worthy performances.

The following night Joseph Szigeti and Carlo Bussotti played a program of violin and piano music for the benefit of the Woodside Priory School.

David del Tredici, the young pianist who has won most honors available for young artists in this area, returned to his home city for a second recital in Veterans' Auditorium. He was happiest in Bartok's "Out of Doors" Suite, Robert Helps's Etudes, and Villa-Lobos' "Rudepoema". His way with Schumann's "Kreisleriana" and Brahms's Variations on a Schumann Theme were less convincing.

—Marjory M. Fisher



# Personalities

**Cesare Siepi** will sing in Boito's "Mefistofele" and Donizetti's "Anna Bolena" for the first time at La Scala, in March. The bass is also scheduled to sing in "Don Carlo" at the Salzburg Festival this summer.

**Renata Tebaldi** will make her debut at the Paris Opera in June, after she has appeared as Manon Lescaut at the Maggio Musicale in Florence.



Wide World Photo

**Eleanor Steber** was married to Maj. Gordon G. Andrews, of the United States Army, on Dec. 28 at the Army Chapel at Fort Slocum, N. Y. The couple met earlier last year in Saigon, after a concert by Miss Steber there, which was part of the world tour undertaken by the soprano at the invitation of the United States State Department.

**Licia Albanese** will be heard on the soundtrack of a series of television Puppet Opera films, which will include "Hansel and Gretel" and "La Traviata". The films, of 30 minutes duration, will probably be released in 1958, and it is believed that this is the first time such a project has been undertaken by singers of the Metropolitan Opera.

**Claire Watson** has returned to Europe to finish her second season at the Frankfurt Opera, under Georg Solti. The young American soprano, who lives in Rochester, N. Y., sang the title role in "Aida" at the Vienna State Opera in the middle of December. At the end of January she will sing in a performance of Beethoven's Ninth Symphony, in Vienna, under Rudolf Kempe. She has also sung Roger Sessions' "Idyll of Theocritus" for the British Broadcasting Corporation in London.

**Anna Moffo** was married to Mario Lanfranchi on Dec. 28 in Milan, Italy.

**Dolores Wilson** sang with the El Paso Symphony after completing a tour with the NBC Opera that included performing Violetta in "La Traviata" in 26 appearances.

**Rudolf Bing** gave a special Christmas Eve party for *Victoria de los Angeles* on the stage of the Metropolitan Opera before her appearance as Violetta in the evening's performance of "La Traviata". Since the Spanish soprano had accepted addi-

tional commitments at the Metropolitan, she was unable to spend Christmas with her father in Barcelona as she had originally intended, and the party represented Mr. Bing's appreciation of her agreement to forego her holiday. The **Vienna Choir Boys** also attended the party and were guests of Mr. Bing for the performance.

**Rudolf Firkusny** was scheduled to be the soloist in the world premiere of Richard Yardumian's Concerto for Piano and Orchestra at the Philadelphia Orchestra concerts, which Eugene Ormandy conducted on Jan. 3 and 4.

**Mattiwilda Dobbs** was married to Bengt Janzon, director of public relations at the Royal Opera, Stockholm, on Dec. 23 in New York City.

**Alicia Markova** was listed on the

the Tsar". Soloists include **Nicolai Gedda** and **Boris Christoff**.

**Adele Addison** and **Carl Palangi** were scheduled to be heard on a special Christmas program titled "The Gift of Music" over CBS Television on Dec. 22. The CBS Symphony was conducted by **Alfredo Antonini**, and Miss Addison sang in Domenico Scarlatti's "Christmas Cantata"; and Mr. Palangi, in J. C. Bach's "Childhood of Christ".

**Ruth Slenczynska** recently repaid a debt of gratitude to the College of Our Lady of Mercy in Burlingame, Calif., by donating her services for a recital at the San Mateo High School Auditorium to benefit the Mercy College building fund. The pianist was offered her first teaching position at the college during a turning point in her career. During her recent tour,

tired from the orchestra last year to devote his time to teaching and solo work.

**Marina Svetlova** departed for London for an appearance on Christmas day on BBC television in Tchaikovsky's "The Nutcracker" and for a number of guest appearances in the work with London's Festival Ballet between Dec. 26 and Jan. 11. She returns to the United States on Jan. 15 to open a four-month tour of North America with her own dance group.

**Kenneth Schermerhorn**, conductor of the American Ballet Theatre Orchestra, conducted a special concert in Palermo during the Christmas holidays. The program features a first performance of a new piano concerto by **Daniele Amfitatrof**.

**Clara Haskil's** enforced cancellation of her American tour led to the en-

Below: "Happy Birthday" was sung to David Abel at a party honoring the Phoenix Symphony Association board of directors by the A. W. Mitchells. The young violinist, who was soloist with the symphony, recently became 22. From the left: Mr. Abel; Mr. and Mrs. Jack M. Thompson, Mrs. Bryson Amos, and (at the piano) Leslie Hodge, conductor of the symphony



Arizona Republic



Tulsa Daily World

Above: **Jean Madeira** (second from right) and her husband, **Francis Madeira** (right), study the program they presented for the Civic Music Association in Tulsa recently. At the left are **J. Howard Engle**, president of the local association, and **Mrs. J. A. Mulholland**, executive secretary

New Year's honor list of Queen Elizabeth of England. The ballerina was made a Commander of the British Empire.

**Lucretia West** appeared with great success on Jan. 6 as soloist with the Württemberg State Orchestra in Stuttgart, under Ferdinand Leitner. Now on her fifth European tour, she will go to Morocco to give three recitals, and then return to Milan for another recital on Feb. 21. Gwendolyn Koldofsky, California pianist, will be her accompanist.

**Marcel Marceau** was scheduled to be a guest on "The Ed Sullivan Show" on Jan. 12.

**Peter Herman Adler** has accepted an invitation to conduct the German premiere of Dvorak's opera "Dimitri" for the North German Radio Network in Hamburg in February.

**Antonietta Stella** arrives in New York City on Jan. 29 to begin rehearsals for the Metropolitan's new production of "Madama Butterfly".

**Igor Markevitch** has recorded with the Lamoureux Orchestra "A Life for

Miss Slenczynska also appeared at the University of California at Berkeley, where she had once been a psychology major, and was also a soloist with the orchestra in her birthplace, Sacramento.

**Robert McFerrin** will appear in "Concert Varieties of 1958", which will have its New York premiere at Town Hall on Jan. 30.

**Gloria Lane**, who is currently appearing with the Berlin State Opera as Eboli in "Don Carlo" and Ulrica in "A Masked Ball", has been invited to sing Baba in Stravinsky's "The Rake's Progress" at the Glyndebourne Festival this summer. At the conclusion of her Berlin engagement, Miss Lane leaves for Switzerland for radio engagements and then returns to the United States for commitments here.

**George London** and **Yehudi Menuhin** will appear at the Brussels World's Fair this summer.

**Naoum Blinder** has been named concertmaster emeritus of the San Francisco Symphony. Mr. Blinder re-

gagement of **Susan Starr**, winner of the 1957 Merriweather Post Contest, as piano soloist with the National Symphony in Washington.

Currently touring the Scandinavian countries, Israel, and Luxembourg, **Ellabelle Davis** receives congratulations from **Frances E. Willis**, United States Ambassador to Norway, following a concert in Oslo



# Annual Conference Marks Civic's 38th Year



Photos by Bakalar-Cosmo

**Left. Front row, left to right:** Martha Lipton; Luben Vichey, President of National Artists Corporation and of Civic; Inge Borkh. **Back row:** Roy J. Williams, Western Division Manager; Belen Amparan; Alexander Uninsky; Seymour Lipkin; Aaron Rosand

**Right. Front row:** Mrs. Giuseppe Campora; Johnny Eaton; Carola Goya. **Back row:** Robert Misenheimer, Civic Regional Director; Matteo; Rae Sinclair, Civic Regional Director; Stan Freeman; Lois Brannan, Manager of Civic Dating Department

A PARTY given by Luben Vichey, president of National Artists Corporation and of Civic Concert Service, Inc., on Jan. 5, opened the 37th Civic conference in New York. Some 200 people, including many artists of the musical world attended this initial meeting, which began Civic's 38th year of activity.

The conference took place over a ten-day period this year, occupying two days more than last year. It was held in the Colonial Room of the New York Athletic Club.

The initial business session was opened by Mr. Vichey, who welcomed the representatives and congratulated them on their outstanding achievements during the year. "Civic has done a magnificent job in continuing and improving the organization to an even higher level than last year," he said. "The nonprofit, co-operative plan under which it has operated for more than three decades has brought about a musical criterion for all to observe and emulate."

Mr. Vichey also announced the new policy of operation whereby there would be a broader participation in the management of the organization, with increased responsibility for divisional and regional managers.

There will be four divisional managers, rather than three as at present, with the two senior divisional managers, Robert Kuhlman, Eastern Manager; Roy J. Williams, Western Manager; and Thomas M. Reilly, Treasurer and General Administration Manager of National Artists and of Civic, acting under Mr. Vichey as an administrative committee, charged with the responsibility for formulation and co-ordination of policies and for the proper execution of these policies through the regional managers.

The business session was turned over to Mr. Kuhlman. Further sessions throughout the ten days were under the direction of Mr. Williams and Mr. Reilly. Mr. Vichey announced the appointment of the following new Regional Directors: Rae Sinclair, Eleanor Riley, Robert Misenheimer, and Hazel Moore.

Included in the social schedule was a cocktail party given by Martha Lipton at her home, cocktails and buffet supper at the home of Sylvia and Benno Rabinof, a breakfast given by Mildred Dilling, cocktails at the home of Morley Meredith, and a party given after his recital by Julian Olevsky, in the Russian Tea Room.

In addition to these gatherings, the representatives attended many

concerts and recitals. Included among these were a special performance for the Civic staff by the Cavalcade of Song, under the direction of Ralph Hunter, and programs by Julian Olevsky, Aaron Rosand, and McHenry Boatwright.

Of special interest was a talent show presented by the artists of the Lecture and Special Attractions Division of National Artists Corporation, at the Crystal Pavilion of the Sherry-Netherland Hotel. Performing in the talent show were Richard Dyer-Bennet, George Feyer, Boris Goldovsky, Goss and Whetsel, Nelson and Neal, and Rod Strong. Following the performance a cocktail and buffet party was held.

Theatre-going activities included attendance at the Metropolitan Opera and at various Broadway shows, including "The Music Man", "New Girl in Town", and "Look Homeward, Angel".

Daily business meetings were devoted to discussions of means and methods of adjusting established campaign techniques to the current economic status throughout the country and to the changing artist market.

To the executives and representatives an interesting sidelight was provided by the reports from

various sections of the country on Civic's second year of operation under the regional plan. The consensus of opinion was that regionalization had established itself as a very efficient form of operation and that the experience of the past year would prove even more successful in the future.

Members of various departments in Civic Concert Service and its parent company, National Artists Corporation, briefed the field force on the functions served by the rear echelons in the New York office, establishing a close liaison between the field and New York.

**Left. Front row:** Rosalind Nadell and Seymour Lipkin. **Back row:** Nicola Moscona; John Butler and Greta Skoog, Civic representatives

**Center. Front row:** Yvette and Josette Roman. **Back row:** McHenry Boatwright; Earl Wild; Gabriel Banat; Roy J. Williams, Western Division

**Manager; Benita Shields, Civic representative**

**Right. Front row:** Christine Zubaitis, Civic representative; Jane Marks, Civic Regional Director. **Back row:** Ruggiero Ricci; Carlos Salzedo; David Conrad, Civic representative







**Left.** Hugh Thompson; Erma Davis, Civic Regional Director; Rosina Da Rimini; Virginia Springgate, Civic representative; Julian Olevisky

**Center.** Phil Tippin, Manager of Lecture Bureau and Special Attractions of National Artists; Julian Parrish; Thomas Reilly, Treasurer and General

Administration Manager of National Artists and Civic; a member of the Continental-Aires

**Right.** Front row: Eleanor Riley, Civic Regional Director, and Margaret Musso, Civic representative. Back Row: Jose Echaniz; Mack Harrell; David Tihmar



**Left.** Madora Keene, Civic Regional Director; Aaron Rosand; Arthur Ferrante; Louis Teicher; Mildred Dilling; Mrs. Roscoe Clark, Civic representative

**Center.** Front row: Arabella Hong; Elizabeth Pharris; Ruth Riggs, Civic

Regional Director. Back row: Walter Carringer; Thomas Darson; Joseph Boardman; Paul Fairly, Civic Regional Director

**Right.** William Lewis; Belen Amparan; Allison Nelson; Harry Neal; Ethel Clark, Civic representative

## At Civic Conference Gatherings

**Left.** Front row: Ruth Slenczynska and Sylvia Rabinof. Back row: Robert Kuhlman, Eastern Division Manager; George Potts, Civic representative; Benno Rabinof; McHenry Boatwright

**Center.** Front row: Fredell Lack and Mrs. Grace Ruth, Civic representative.

Back row: Frank Guarrera; Sidney Foster; Martha Smith, Civic Regional Director

**Right.** Mary McGlone, Civic representative; Claire Spry, Civic Regional Director; Helen Snyder, Civic representative; John Druary; Edith Lowry, Civic Regional Director; Adelaide Bishop



# Artists and Management

## Ferras Signed By Columbia Artists

Christian Ferras, 24-year-old French violinist, has been signed by Columbia Artists Management, and will tour here under the personal direction of



Christian Ferras

Andre Mertens. A soloist under many of Europe's most distinguished conductors, he made his North American debut in November, with the Montreal Symphony, and made his first tour of Australia last summer. He has won first prize in both the Marguerite Long-Jacques Thibaud and International Scheveningen competitions.

## Morris To Book Goodman Tour in Fall

The special attractions division of the William Morris Agency will book a six-week tour by Benny Goodman and his orchestra between mid-October and late November next fall. A girl singer will appear with the orchestra.

Joyce Grenfell, English comedienne, will open her United States and Canadian tour in Winnipeg on Feb. 3. She will also appear in Vancouver, Seattle, San Francisco, Los Angeles, Boston, and Toronto, among other major cities. Immediately after Easter she is scheduled to open a Broadway engagement, under the auspices of Laurier Lister and Roger Stevens.

## Ellen Faull Rejoins Lustig Management

Ellen Faull, soprano of the New York City Opera, has rejoined the Ludwig Lustig management. Her recent appearances have included two concert performances as Chrysothemis, in "Elektra", with the Buffalo Philharmonic, and two performances as soprano soloist in Handel's "Messiah", with the Cincinnati Symphony.

## All-America Chorus Lists European Tour

The All-America Chorus will leave New York for another good-will concert tour of Europe on July 2. The 100-voice chorus will appear in concert in nearly 36 major cities, including Paris, London, Munich, Venice, Monte Carlo, Brussels, Milan, Heidelberg, Luxembourg, Innsbruck, and Geneva.

Membership in the chorus is open to all persons who have had choral experience. Persons wishing to join

the forthcoming tour may obtain full information from the All-American Chorus office at 325 N. Charles St., Baltimore 1, Maryland.

## Tyrolers To Return For Third Tour

The Gay Tyrolers, an ensemble of 16 singers, dancers, and instrumentalists, headed by Toni Praxmair, have been signed by National Artists Corporation for a coast-to-coast tour next fall. The group, which comes from Kitzbühel in the Austrian Tyrol, will be making its third nationwide tour in this country in a seven-year period.

## Alicia Alonso Leaves for Russia

Alicia Alonso flew from Mexico City on Dec. 12 to Russia for guest appearances with companies in Moscow, Leningrad, and Kiev. Miss Alonso is the first dancer from the Western Hemisphere to be invited to perform in the Soviet Union.

During her stay in Russia, Miss Alonso will perform leading roles in "Giselle", "Swan Lake", "Sleeping Beauty", and "Coppélia". Following these performances she will be joined in Helsinki in January by Igor Youskevitch, where they will begin a six-month tour of European cities.

## Hillis Ensemble Has New Office

Activities of the American Concert Choir, conducted by Margaret Hillis, will be conducted from the offices of the American Choral Foundation, 250 West 57th Street, New York 19, N. Y. Inquiries regarding bookings should be sent to the attention of Milton Goldin, administrative director of the foundation.

## Wagner Opera Company Returns from Tour

The Wagner Opera Company, under Felix W. Salmaghi's management, completed a seven-week, 36-city tour of the United States and Canada on Dec. 1. The tour, which commenced on Oct. 14, was billed as the "New York Opera Festival", and presented 16 performances of "La Traviata" and 29 of "Carmen".

## Juilliard Orchestra To Play in Brussels

The Juilliard Orchestra, comprising students attending the Juilliard School of Music in New York, will perform next year at the Brussels World's Fair International Festival of Young Musicians.

Following the festival, the orchestra will give a series of concerts in the United States National Theatre, a hall adjoining the American exhibition at the Fair.

## Cherniavsky Leaves African Organization

Johannesburg, South Africa.—Alex Cherniavsky has announced severance of his connection with African Consolidated Theatres. He will continue

to operate his concert business as he has done for the past 32 years. A few of the many artists who have appeared in South Africa under his personal management are Jascha Heifetz, Sir Thomas Beecham, Alicia Markova, Yehudi Menuhin, Claudio Arrau, Jussi Bjoerling, Elisabeth Schwarzkopf, Benno Moiseiwitsch, Victoria de los Angeles, Ruggiero Ricci, Paul Badura-Skoda, and Tito Schipa.

## Two Soviet Artists Arrive for Tours

Two leading Soviet artists, Emil Gilels, pianist, and Leonid Kogan,



Emil Gilels

violinist, arrived for their United States tours on Jan. 4 and 6, respectively.

Mr. Gilels, visiting this country for the second time, began his tour as soloist with the Pittsburgh Symphony on Jan. 7. He will be heard also in

Lafayette, Ind., Washington, Philadelphia, Chicago, Minneapolis, Detroit, Cleveland, St. Louis, Boston, and Toronto. In New York, he will give recitals at Carnegie Hall and the Brooklyn Academy of Music, and play the five Beethoven concertos with the Symphony of the Air, under Alfred Wallenstein, in two Carnegie Hall concerts.

Mr. Kogan, in his first visit, made his American debut on Jan. 10, as soloist with the Boston Symphony. He will play three times with the New York Philharmonic and also appear in recital in Carnegie Hall and at the Brooklyn Academy, Detroit, Philadelphia, Toronto, Cleveland, Chicago, San Francisco, Los Angeles, and St. Louis are on the tour schedule.

Both tours are under the management of S. Hurok.



Leonid Kogan

## Levine Named AGMA Consultant

Marks Levine, former concert manager and head of National Concert and Artists Corporation, has been retained by the American Guild of Musical Artists as a consultant. In announcing the appointment, John Brownlee, president of the guild, said that the organization felt that a man of his experience and knowledge could contribute constructive advice on the problems relating to the growing activities of AGMA.

Mr. Levine was also elected to the board of directors of the Little Orchestra Society last fall.

## Metropolitan Engages New Stage Director

Jose Quintero has been engaged by the Metropolitan Opera to stage a new production of the twin bill of Mascagni's "Cavalleria Rusticana" and Leoncavallo's "Pagliacci" for the 1958-59 season. The first of the new productions to be presented next season, it will have Rolf Gerard as designer and Dimitri Mitropoulos as conductor. Mr. Quintero staged two Eugene O'Neill plays that are currently completing long runs in New York, "Long Day's Journey into Night" and "The Iceman Cometh".

New productions of the twin bill were given in the 1950-51 season, Rudolf Bing's first as general manager of the Metropolitan. The Mascagni was well received, but the Leoncavallo created such a controversy

that it was withdrawn and replaced by the previous version.

## Federal Grant Made To Lincoln Square

The Lincoln Square project in New York City, which is designed to include new homes for the Metropolitan Opera, the New York Philharmonic, and the Juilliard School of Music, was granted \$27,331,325 by the Federal Government on Dec. 24 towards slum clearance in the area. The total redevelopment process is expected to cost \$205,000,000.

Another \$13,000,000 will be contributed by the City government, and the remainder will have to come from the project's sponsors.

The project is still faced with the possibility of adverse decisions in the higher courts on the legality of certain aspects of the venture, which involves a 13-block site.

## Applebaum, Schabas Set for Stratford

Stratford, Ontario.—Louis Applebaum, Canadian composer and conductor, will continue at the Stratford Festival as general music director. He has inaugurated and directed the music festivals here since 1955, and he has composed the music for the dramatic productions since the Shakespearean Festival was launched in 1953.

Assisting him as manager of the 1958 music festival will be Ezra Schabas, public relations director of the Royal Conservatory in Toronto.





Benno Moiseiwitsch

## Moiseiwitsch Tour To Circle Globe

Benno Moiseiwitsch will undertake concert tours that will take him around the world in the next six months. The internationally renowned pianist will begin his world tour with performances in the United States. He will appear in New York twice—once in recital at the Brooklyn Academy of Music, on Jan. 21, and as soloist in Rachmaninoff's Second Piano Concerto, with the Symphony of the Air at Carnegie Hall on March 9. Other engagements will include concerts in major centers throughout the country.

When his American tour ends in March, the pianist will leave at once for engagements in Japan, Formosa, Hongkong, Manila, Malaya, and Ceylon. In Japan, Mr. Moiseiwitsch will be one of the leading artists in the Osaka International Festival, where he plays on April 21 and 23. Several appearances are scheduled in Tokyo, as well as in the other principal cities of Japan.

Continuing his round-the-world tour, Mr. Moiseiwitsch will go on from the Orient to concerts throughout the European continent and Great Britain.

The pianist will return for another American tour in January, February, and March, 1959, under the Herbert Barrett Management.

## Two-Worlds Festival Plans Announced

Spoleto, Italy.—The first Festival of Two Worlds will be inaugurated here on June 5 with a production of Verdi's "Macbeth". This is the recently organized and announced event sponsored by the Festival Foundation, Inc., of which Gian-Carlo Menotti is president.

In line with the festival's aim to "bring together young artists from the New World and the Old, giving them an opportunity to work together and to profit from one another's experience and achievement", "Macbeth" will be sung by a cast of young American and Italian singers. Thomas Schippers will conduct, and the production will be designed and staged by Luchino Visconti.

## Contemporary Operas

Two one-act contemporary operas—one by a young American, the other by a young Italian, will be given first performances. Concerts by singers and instrumentalists will also be given.

Besides choreographing the "Macbeth" ballets and the dances for a French production of Daudet's "L'Arlesienne", John Butler will present an evening of chamber ballet. Jerome Robbins will choreograph a special

# National Artists Additions

National Artists Corporation has announced the addition of eight singers, three pianists, and one dancer to their roster, with the contracts effective July 1.

Inge Borkh, soprano, and Alexander Welitsch, baritone, have joined National Artists for a three-year period. Miss Borkh will make her Metropolitan Opera debut in the title role of Strauss's "Salome", on Jan. 24. She will be heard also in concert performances of "Elektra" to be given by the New York Philharmonic under the direction of Dimitri Mitropoulos in March. Mr. Welitsch, who is Miss Borkh's husband, is a leading member of the Munich Opera, has sung with the San Francisco Opera, and has appeared frequently in joint recitals with his wife.

Martha Lipton, mezzo-soprano of the Metropolitan Opera, had a leading role in Douglas Moore's "The Ballad of Baby Doe", when it had its premiere in Central City and was repeated on the "Omnibus" television program. She has been soloist with most of the major symphony orchestras of this country.

Janine Micheau, leading coloratura soprano of the Paris Opera, has made guest appearances with many major European opera companies and festivals and with the San Francisco Opera Company. Among her many recordings are two that have won the Grand Prix du Disque.

Adelaide Bishop has sung major roles in many productions of the New York City Opera, the Central City Festival, and the NBC-TV Opera, including the premiere, on television, of Lukas Foss's "Griffelkin".

Grace Hoffman, Cleveland-born mezzo-soprano, is solidly booked for festival and other engagements in Europe through September. These include festivals at Bayreuth, Florence, Edinburgh, Basel, and Schwetzingen, and appearances under Otto Klemperer, Joseph Keilberth, Andre Cluytens, and Hans Rosbaud. After winning numerous awards in this country and Europe, she sang for two seasons in the Zurich opera, and has sung at La Scala and with the Stuttgart opera.

Belen Amparan, contralto, is now in her second season with the Metropolitan Opera.

Henri Noel, baritone, has sung with the Lyric Opera of Chicago and with companies in New Orleans, Mobile, and Jackson. In April, he will appear in a two-week opera season in Havana.

## Three Pianists

Walter Hautzig, Viennese-born pianist, has played throughout the world, including the Far East. He returns to Japan this year for a 40-engagement tour.

Jose Echaniz, pianist born in Cuba, has played extensively throughout the United States, Europe, and Latin America, in recital and with orchestra. On the staff of the Eastman School of Music, he is also well known as a conductor.

evening, consisting of two new American works and Stravinsky's "Les Noces".

Jose Quintero will direct and present an evening of three American one-act plays, featuring the premiere of Eugene O'Neill's last play, "Hughie", completed shortly before his death, as well as two new works by living playwrights. An evening of Italian theatre by "I Giovani", an experimental company from Milan, and "L'Arlesienne", presented by Ray-



Martha Lipton



Bob Free—Cincinnati Enquirer  
Inge Borkh



Heinrich Tamara  
Jose Echaniz

Eloise Polk, 23-year-old pianist from Chicago, toured Europe for the first time in 1953. Last season her tour abroad included performances with the Concertgebouw Orchestra of Amsterdam, under Eduard van Beinum. In the summer of 1957 she played in Latin America.

Marina Svetlova, formerly a leading dancer with the Ballet Russe de Monte Carlo, Ballet Theatre, and the Metropolitan Opera, has made worldwide appearances as soloist and with her own company. She is currently on a tour of North America.

mond Rouleau and his Parisian company, will complete the dramatic attractions.

Art exhibitions have been planned by Alfred Frankfurter, editor of *Art News*.

Spoleto, accessible from Rome, Florence, and Perugia, has two theatres, a modernized 19th-century opera house seating about 1,000, and an 18th-century theatre seating 300.

John H. Zorek, of Mayfair Travel Service, is travel consultant, and his



Walter Hautzig



Lucienne Chevert  
Janine Micheau



Eloise Polk



Maurice Seymour  
Marina Svetlova

agency will arrange transportation, accommodations, and admission tickets.

Dario Soria, former president of EMI (US) Ltd. (Angel Records), has been appointed administrative director. Dorle Jarmel Soria will become assistant general manager. Bruno Zitaro, as previously announced, is general manager, in charge of American artists for the festival.

American offices of the festival are at 119 West 57th Street, New York 19, N. Y.

# Conductors—Concert-World Prima Donnas

By NEVILLE CARDUS



THE orchestral conductor has today usurped the position on the concert platform once occupied by the prima donna; in fact, he might truly be described as the masculine gender of the same collective noun. He is nearly as expensive too, if not as spacious, though not as expensive as the spectacular Italian soprano who came to see Colonel Higgins, then director of Covent Garden. She asked for a colossal nightly fee, and Colonel Higgins said: "But, my dear, I only want you to sing."

The fashionable conductors of the present time, like the surviving members of the school of the prima donna, attend to their personal appearance in the mirror of public adulation. A decade or two ago all conductors were fat and philosophical; they are now elegant and obviously eligible. So with women singers. In other years, nature has exacted a severe price from women for the gift of a good larynx; what was given by the one hand was taken away by the other. The golden tone was encased in much solid flesh. Nowadays our finest women singers are not only beautiful to hear but beautiful to look at. Even Wagnerian singers need not be hidden in the twilight of the gods. When the Vienna Opera visited London the other autumn, the loveliness of Lisa della Casa, Irmgard Seefried and Sena Jurinac more than matched their singing. Indeed, I found myself obliged to go to the same opera twice; once to look at these wonderful creatures, then to listen to them. At the first sight of each of them beauty wooed all sentience and sensation to one channel of visual perception. It was impossible to see and hear them simultaneously.

## "My Ninth Symphony?"

Not even the most beautiful prima donna can now vie with the orchestral conductor in point of box-office appeal, or in any sort of appeal that counts for much from the box-office point of view. In the vast streamlined emporium which is the contemporary musical scene he is the immaculately dressed shopwalker saying: "Brahms on the second floor, sir. Mozart on the sixth. Vaughan Williams in the hardware department, mod'm, very durable." The new public which has filled concert halls in the television epoch wishes to use eyes as well as ears. The orchestral conductor is the focal center. He has conquered the crowd and has his fans; he is also apparently taking possession of the great composers. "But have you heard MY ninth symphony?" — meaning Beethoven's.

Years ago Toscanini took excep-

Neville Cardus is the distinguished music critic of the *Manchester Guardian* in England. His essay on conductors is excerpted from his latest book, "Talking of Music", being published this month by the Macmillan Company.

tion to a certain conductor in America and would not consent to appear in any opera scheme with him. Months later Toscanini was invited to a private dinner, and when he arrived his host was entertaining the other guests on the gramophone. Toscanini listened carefully, then said: "Very good, who is it that conducts?" The host was embarrassed, for the conductor was none other than the one Toscanini had dismissed with contempt. But the truth had to be told. "What?" expostulated Toscanini, "that mountebank? Ach, it is as I always say, anybody can conduct!"

The rise of the orchestral conductor as a spectacle of the concert hall is due to the relation of function to structure, if we may deal biologically with a subject so delicate and decorative. During the last quarter of a century the orchestra has developed enormously in numbers, scope and technique. The public has become orchestra conscious as never before. To take charge of the magnificent instrumental machine some virtuoso control was necessary, if only for the needs of salesmanship. When I was a youth, a whole column of music criticism might appear any Friday morning in the *Manchester Guardian* signed "S. L.", ending with the sentence "Dr. Richter conducted". Simply that and nothing more; no other mention of the most renowned conductor of his period. A conductor of the present would feel like calling the law of libel to his aid if he were not regarded by the critic as the pivot and pilot of the program.

## Musically Civilized

To say the truth, the orchestral conductor as we know him now is the sign of an improved musical taste at large—in spite of his many vanities and hints of charlatanism. He is at least a more musically civilized tyrant than the old-time prima donna was, with her dreadful and limited vocal repertory. The conductor today cannot drop lower than, say, Tchaikovsky in his quest for easy "acclaim"; but the prima donna of yesterday was expected to sing Tosti, or even "Home, Sweet Home". I retain a recollection of once seeing Clara Butt advance massively down the center of the platform, to the uttermost edge of it, there to bow and condescend to the audience, before singing "Dear Little Jammy Face".

There is no doubt, too, that orchestral playing has improved everywhere in quality of blended tone and assembled skill. The wonder is not that orchestras in the past frequently sounded thin and out of tune but that they sounded many times as though they really were good orchestras. (I am referring, by the way, to English orchestras.) Rehearsals were often meager and casual. Sir Hamilton Harty was obliged to content himself

usually with one rehearsal for each Hallé concert; possibly an "extra" would be put at his disposal for the first performance in Manchester of the Ninth Symphony of Mahler. Such were Harty's gifts that he maintained a very high standard of execution with the Hallé Orchestra, and at the same time made his audience acquainted with all the Sibelius symphonies, all Berlioz, while it is to be doubted if Manchester has ever heard Brahms played with more warmth and more range of expression than by the Hallé under Harty.

Harty was an extraordinary musician and man; other conductors not his equal were unable to cope with our empirical orchestras of those years. Much as many of us admired Landon Ronald's sensitive ear, we cannot believe that he would survive comparison with standards of conducting developed since his death. Yet he was regarded as an outstanding interpreter of Elgar. Certainly he rose head and shoulders above one or two of his predecessors and contemporaries. Who would credit the fact, if there were not historical evidence in support of it, that once upon a time the lists of prominent British conductors included Sullivan, Cowan, Manns, and . . . ?

## No Inventory

One night a trombonist came home more than usually exhausted after a concert, and his wife asked him what was his opinion of the new conductor. "Tell you the truth, my dear, I didn't have time to notice him". The orchestral conductor is now expected to give us more than a performance that makes an inventory, so to say, of the notes as written down on paper; it is assumed that he will interpret a work with relevance to style. He must understand that no metronome can indicate the difference between an adagio movement by Mahler and one by Brahms.

Sometimes, naturally enough, conductors take themselves too seriously. One of them addressed the

(Continued on page 29)





# International Report

## Paris Orchestra Performs Two Choral Masterpieces

Paris.—An exceptionally fine performance of Brahms's "A German Requiem" was recently given here by the Paris Conservatoire Orchestra and the Choirs of the Orfeon Donostiarra de St. Sebastien, under the direction of Ataúlfo Argenta.

Although the soprano soloist, Pilar Lorengar, possessed a really beautiful voice, her style was not really suited to German oratorio. It was the other soloist, Kim Borg, bass-baritone from Finland, who made the greatest impression, with the beauty of his tone and enunciation, as well as admirable feeling for the German text.

Mr. Borg also was heard in a splendid recital at the Salle Gaveau, where he enjoyed an outstanding success in songs by Haydn, Mozart, Schubert, Ravel, Sibelius, and Mussorgsky. He showed an easy command of six different languages and a remarkable technique in expressing with unusual insight completely different styles and characterizations.

### Pendleton Conducts

Just before Christmas, Edmund Pendleton conducted the finest of his annual performances of Handel's "Messiah", at the Salle Pleyel. This impressive presentation, in English, was again given with the Paris Conservatoire Orchestra and the Paris Philharmonic Choir (consisting of the choirs of the American Cathedral and the American Church in Paris and the British Embassy Church).

John Kentish, English tenor, who had sung this work the previous night at Festival Hall in London, again joined Mr. Pendleton for this performance. Other soloists were Marion Studholme, soprano of the Sadler's Wells Opera in London; Suzanne du Pasquier, contralto; and André Vessières, bass. It was to be expected that the two English singers, both of whom gave exceptionally fine performances, would be most at home in the style and language of Handel's masterpiece; but Mr. Vessières sang extremely well, particularly in his last aria with trumpet.

### Important Event

Mr. Pendleton assured a lively and moving performance, which he gradually raised to a fine climax in the second half, and he must be congratulated on the manner in which he has trained the choirs to sing the mighty choruses. Many French people, as well as English and American residents in Paris, have now come to regard this as an annual event not to be missed.

Paris has been the scene of the first International Congress of Jewish Music, organized under the auspices of the Cultural Department of the World Jewish Congress. A hall for the meetings was put at the disposal of the Congress by the Musicological Institute of the University of Paris. It was Leon Alcazi, of the Liturgical School in Paris, who had long dreamed of forming a learned society for the study of Jewish music, and Eric Werner, of the Hebrew Union College in New York and a specialist

in the origins and interrelationship of ancient synagogue and church music, who between them prepared the organization of this first Congress.

Among some distinguished specialists who attended the meetings were Curt Sachs, who was subsequently elected president for the first year; Msgr. Higinio Angles, who organized the large Congress of Sacred Music in Rome in 1950, where the interrelationship of synagogue and church music was first discussed at length; Edith Gerson-Kiwi, folk-music specialist from Israel; André Schaeffner,



Kim Borg

from the Musée de L'homme in Paris; and Constantin Brailiou and Jacques Chailly, of Paris, specialists respectively in folk and religious music.

Among others, papers were presented by Alberto Hemsí, until recently of Alexandria; Peter Gradenwitz, of Tel-Aviv; and the composers Lazare Saminsky and Chemjo Vinaver, both of New York.

The object of the congress was to draw attention to and stimulate research into specifically Jewish musical traditions, their origins and influences, and to encourage the wider use of the best liturgical traditions in synagogues throughout the world. It was decided that a special publication should be issued to co-ordinate these studies, and some correspondents in different parts of the world were nominated. Some loose ends were left in the plans for organization and co-ordination when the meetings broke up, but this first international congress of Jewish music made a promising start.

Three special concerts were given within the framework of the congress. The opening one, held in the big synagogue in the Rue de la Victoire, presented traditional non-harmonized religious songs and chants from various sects (Yemenite, Hassidic, western and eastern Sephardic and Ashkenazic), and popular harmonized traditional songs (from the same traditions as well as from Yiddish, Persian, and Israeli sources).

This concert also included some religious compositions specially written for the occasion by Darius Milhaud, Alexandre Transman, Lazare Saminsky, A. Hemsí, and others.

The second concert, held in the

smaller synagogue in the Rue Notre-Dame de Nazareth, demonstrated the dying art of improvisation, with an introduction by Eric Werner. The admirably improvised singing was by the Rev. Maurice Ganchoff, of the Union School of Sacred Music in New York. His improvisations on sacred texts were so moving and beautifully managed that he soon had the dignitaries of the synagogue improvising the choral pedal accompaniment.

The third was a symphonic concert given in the Salle Pleyel under the direction of Charles Bruck, with the Colonne Orchestra. With the exception of Schoenberg's "Kol Nidrei", which was being given its first performance in France, the other works were all being heard for the first time.

Milhaud's "Couronne de Gloire", for baritone and orchestra; Saminsky's "Trois Ombres"; Ernest Bloch's Suite for Violin and Orchestra (with Miriam Solovieff as soloist) and "Proclamation", for solo trumpet and

orchestra; and Avidom's "Popular Symphony" all proved to be interesting and characteristic works of their creators. There was, however, a striking contrast between the seriousness of the themes of the American and European works and the rather brash cheerfulness of the Israeli symphony.

The Domaine Musical's second concert this season presented new works by Karlheinz Stockhausen and Hans Werner Henze. The Stockhausen Pieces for Piano (1953-55), played by Marcelle Mercenier, proved to be the climax of this program. Henze's work was an able, pleasant String Quartet in three movements, played by the Parrenin Quartet. Also heard were Alban Berg's Four Pieces, Op. 5, for clarinet and piano (1913), Stravinsky's Three Pieces for Clarinet (1919), and Schoenberg's Fourth String Quartet, Op. 37 (1937), which acquired a wonderfully classical quality in the hands of the Parrenin Quartet. —Christina Thoresby

## Stockholm Opera Strike Ends; Ring Cycle Heard

Stockholm, Sweden.—The long-lasting strike of stagehands last fall at the Stockholm Royal Opera finally ended, but not until after more than two months of daily performances. The customary staging and lighting were reintroduced in a performance of the ballet "The Prodigal Son" on Oct. 29. Because of the strike, the novelties scheduled for the early fall were postponed. One novelty, easy to perform without stage settings, was the lovely Pas des Deux from August Bournonville's "The Flower Spree in Genzano". It was presented on Oct. 2, with gifted Elsa-Marianne von Rosen as the choreographer as well as leading dancer, and Björn Holmgren as her ideal partner. This couple presented the ballet on television in England in early fall, 1957.

### Liebermann Opera

On Nov. 12 the three-act Salzburg version of Rolf Liebermann's "The School for Wives" had its Scandinavian premiere at the Stockholm Opera. Herbert Sandberg, the conductor, took excellent care of the orchestral witticisms, and Bengt Petersen's stylish, ingenious staging held a degree of *commedia dell'arte*, which Birger Bergling's costumes and stage pictures communicated well. The staging was simple but inventive: four high tetrahedral masonite boxes, painted differently on each of its triangular sides, were occasionally turned around by the actors, thereby indicating change of scene.

The singers, all among the youngest of the company, had fair success. As Poquelin Moliere, Anders Näslund, the most experienced of the six, again displayed his distinguished gifts as an actor. Erik Saedén, as Arnolphe, sang magnificently, but he lacked the true opera buffa temperament. Margareta Hallin and Sven-Erik Vikström scored as Agnès and Horace, the young lovers. An irresistible sense of humor marked Miss Hallin's delivery of the parodistic coloratura monologue when her lover seems to be dead.

Fine singing and acting that was never out of style marked Barbro Eric-

son's portrayal of the servant Georgette. Arne Tyrén's bass had a dry tremolo that was not pleasing, but he was otherwise satisfying as Oronte.

The annual "Ring", produced on a rather empty stage between Oct. 18-27, oddly evoked the atmosphere of Bayreuth. Musically it was on a high level, although the Stockholm opera house cannot boast of acoustics as marvelous as those of the Bayreuth Festspielhaus. The conductor was Sixten Ehrling, and with the exception of Olle Sival (who was excellent as Mime in "Siegfried") the whole cast was familiar. Birgit Nilsson received a deafening ovation after the "Ho-yo-to-ho" in the second act of "Die Walküre", stopping the show for several minutes. (As far as is known to this reviewer, only once before, around 1920, has a Wagnerian performance been stopped by applause in Sweden.) Miss Nilsson's performance of Brünnhilde's exultant war cry had the elasticity of a steel spring, and effortless carrying power in every tone, from the high C to the low B. Aase Nordmo-Lövberg was noticeably out of form on this occasion, but the quality of her first act as Sieglinde was otherwise fine.

### Meyer as Waltraute

That the part of Waltraute lies too high for Kerstin Meyer's voice is a pity, because her mezzo-soprano is exceptionally beautiful within its limited range and because she has a powerful stage presence. As Fricka (in "Die Walküre") and Erda, she was better. Among other prominent artists participating were Set Svanholm, as Loge, Siegmund, and Siegfried; Sigurd Björling, as Wotan, the Wanderer, and Gunther; Sven Nilsson, as Hunding; Leon Björker, as Hagen; Anders Näslund, as Alberich; Margareta Bergström, as Fricka in "Das Rheingold", and Anna-Greta Söderholm, as Gutrune.

The by-now-traditional "Parsifal" on All Saints' Day on Nov. 2, as usual had a success. With Mr. Svanholm in the title part, Joel Berglund as Gurnemanz, and Sigurd Björling as

## International Report

(Continued from page 15)

Amfortas, the cast was first-rate. Herbert Sandberg conducted with competence.

At his first appearance here, the Italian Bruno Rigacci raised great expectations in conducting "Il Trovatore," so that his performance of "La Traviata" on Oct. 11 was disappointing. He rushed through the score as if a fire were built underneath him, and the singers were only occasionally capable of following his tempos. Elisabeth Söderström sang Violetta for the first time. She was beautiful to look at and her stage deportment had élan. She will probably sing better and with more finish in a performance that is less nervous and better prepared. The main pleasure of the night's performance derived from Erik Sundquist's manly, warm and unsentimental singing of "Di Provenza il mar".

Three revivals were heartily cheered: Anthony Tudor's ballet "Gala Performance," on Nov. 15; Strauss's "Die Fledermaus," on Nov. 23; and the Tchaikovsky ballet "Sleeping Beauty," staged by Mary Skeaping, Nov. 27. The English choreographer Peggy van Praagh staged "Gala Performance," and all parts were taken by new dancers. Göran Gentele's staging of "Die Fledermaus" remains completely successful. Kurt Bendix conducted. In the fine cast some newcomers were Busk Margit Jonsson, as Adèle; Kerstin Meyer, as Orlofsky; Arne Hendriksen (who formerly sang Alfredo), as Eisenstein; and Conny Söderström, as Alfredo. As before,

Kjerstin Dellert sang Rosalinda strikingly well. With her dazzling appearance and sparkling temperament, she is a born prima donna.

Exciting news is that the Royal Opera, starting Jan. 1, 1958, and for some months after, has rented Blanche Teatern, a 331-seat theatre situated in the block next to the Opera House, with the intention of performing chamber operas there. For the opening night, on Jan. 8, Benjamin Britten's "The Turn of the Screw" with Sixten Ehrling conducting, was scheduled.

The first novelty on the stage of the Opera House this year was to be "Boris Godunoff" on Jan. 15. A new version of Delibes's ballet "Coppélia" is planned, and later in the spring the team which created the ballet "Sisyphus" last season—Birgit Akesson, choreographer; Erik Lindegren, librettist; and Karl Birger Blomdahl, composer—will present a new Swedish ballet, "Minotaurus," "The Trojans" by Berlioz, never before performed in Sweden, and a new production of "Lohengrin" are also to come. Donizetti's "Lucia di Lammermoor," Strauss's "Ariadne auf Naxos," and Verdi's "A Masked Ball" are other scheduled novelties. (On Sept. 30 the Stockholm Royal Opera celebrated its 175th anniversary. King Gustaf III's Opera House was ready in 1782, and on Sept. 30 of that year it opened with "Cora and Alonzo" by Johann Gottlieb Naumann. Ten years later the king was murdered in the same house, an event that is dramatized in "A Masked Ball".) —Ingrid Sandberg

## San Carlo Offers Nerone And Linda di Chamounix

Naples, Italy. — The Teatro San Carlo in Naples is always the first of Italy's "big three" opera houses to open its doors for the winter season; and traditionally, this inaugural performance is particularly spectacular. Boito's "Nerone," which was given on Nov. 30, was a perfect choice from the point of view of visual magnificence. There were live lions, a chariot with two horses, armies of supers, and—in the last act—the burning of Rome, with a vision of Nero playing his lyre above the ruins.

Musically, the opera is somewhat less noteworthy, and, in fact, it has been performed no more than half a dozen times since it was first given at La Scala in 1924 under Toscanini with cast that included Rosa Raisa, Aureliano Pertile, Marcel Journet, and Ezio Pinza. The Milanese opera public had been waiting for decades for this opera, which Boito kept tinkering with until his death in 1918. The posthumous premiere was a success, due mostly to the Milanese's affection for Boito and to their awe of the great conductor who supervised the preparation of the score and its first production.

Since his death, Boito's reputation as a musician has declined steadily. His "Mefistofele" is still performed occasionally, especially during the summer in outdoor arenas, but it seems generally pompous and rhetorical. So does "Nerone," but—as in the case of the earlier work—much of the fault lies with the libretto. Boito was a man of wide culture, who certainly

felt contempt for the shabby texts, of F. M. Piave and Ghislanzoni. But Boito then sinned in another direction: His recondite verse-forms, his taste for archaic words make the librettos he wrote almost unreadable (except for "Otello" and "Falstaff," where Verdi and Shakespeare restrained him).

The surprise, therefore, of this new production of "Nerone" was that, in spite of the impossible, long-winded and almost chaotic text, the opera is by no means to be discarded. It has a number of musically effective

scenes, and though Boito lacks the personality of Verdi and Puccini (of whose music there are occasional echoes in "Nerone"), he has a certain melodic gift—perhaps rhapsodic in a better word, since the fine scenes of "Nerone" are certain long outpourings which are perhaps Boito's idea of "endless melody". Unfortunately, these scenes are connected by some fairly dismal, sluggish patches of recitative; and even in some of the better moments Boito tends to wring his inspiration dry.

The Naples production was grand and helped to disguise many of the opera's defects except its excessive length, which was made worse by long intermissions. Herbert Graf did his best to make a unified spectacle out of a disjointed work: the staging was bold and heroic, the masses moved easily and logically, the principals wisely avoided realistic acting and struck poses suited to their larger-than-life roles. The sets by C. M. Cristini were, one suspects, not much different in tone from the sets of the original 1924 production, but "Nerone" is not a work that encourages experimentation, and Cristini's scenery was ideally suited to Graf's concept of the opera.

### Picchi in Title Role

In the title role, Mirto Picchi substituted for Ramon Vinay on short notice and acquitted himself nobly. His clear, true tenor was perfect for this kind of singing; at the same time, he was able to give shape to Boito's long lines. Anne McKnight (known here as Anna de' Cavalieri) forced her voice considerably, especially in the first act, but she had many effective moments, and dramatically was a properly maenadic Asteria. The Rubria was Adriana Lazzarini, who has a sweet, if not strong voice, which she used well. Giangiacomo Guelfi was a tactful, moving Faunel. As Simon Mago, Mario Petri was not at ease vocally. The San Carlo chorus responded handsomely to the heavy demands the score made on it. Franco Capuana conducted with a firm hand, though he occasionally had some trouble with the backstage trumpets and voices.

As always, this inaugural performance was very gala, boasting a number of distinguished guests, including United States Ambassador and Mrs. Zellerbach. In spite of the length of the evening (it ended shortly before 2 a.m.), the audience was enthusiastic.

Production of 19th-century Italian opera seems to be an inexhaustible source of pleasant surprises. In recent Italian seasons, we have heard splendid, neglected masterpieces by Che-

rubini, Bellini, and Rossini—to name three — and last year Donizetti's "Anna Bolena" was a hit both at La Scala and in New York. That composer's "Linda di Chamounix" has been performed in Italy from time to time in this century (and was done at the Metropolitan in 1934), but it is hardly a familiar work, and this year's Christmas season performance of it at the Teatro San Carlo can count as a revival.

With a fine cast and a superior production, the basic faults of the opera can probably be disguised. But, though it had many good points, this Neapolitan edition of "Linda di Chamounix" was not perfect. In the first place, the title role was miscast. Antunietta Stella, a singer of considerable gifts, is not a coloratura, and hence not entirely suited to a role sung in the past by singers like Lily Pons and Toti dal Monte. Miss Stella looked very pretty on the stage, and she made some effort to act; but she was not a real heroine.

### Male Lead III

A young tenor named Doro Antonioli substituted, at the last minute, for Gianni Raimondi in the role of Carlo. Mr. Antonioli displayed a sweet voice and good musicianship. Though he seemed nervous at the beginning of the evening, he did full justice to his role in the second act. He is surely a welcome addition to the light-tenor ranks—which are fairly thin in Italy. The other men in the cast were Aldo Protti and Giuseppe Modesti, both in good voice and particularly effective in their touching duet at the end of Act I. The contralto part is a "trouser role", and though Miriam Pirazzini hardly looked like a Savoyard shepherd boy, she was vocally excellent.

The illness of the male lead had obviously disrupted rehearsals to some extent, and the staging seemed sketchy as a result. Franco Capuana's conducting was also less than inspired. The sets and costumes were made from designs by Franco Zeffirelli, whose work was recently seen in Dallas and one of Italy's most interesting designer-directors; but this opera did not show him at his best.

The season ahead looks promising, since it includes interesting rarities and novelties. Among these are Pietro Canonica's "Medea", Puccini's "La Rondine", Renzo Rossellini's "Il Vortice", Leoncavallo's "La Bohème", Jacopo Napoli's "Mas Aniello", Gavino Gabriel's "La Jura", and a bill of four one-act works (Satie's "La Morte di Socrate", Webern's "Il Cuore", Blacher's "Opera Astratta" and Hindemith's "Hinund Zurück").

—William Weaver

A scene from Act III of Boito's "Nerone" as given by the San Carlo in Naples

Foto Troncos





# "Supremely Exciting" – London Times

Robert

# Goldsand



• Pianist •  
• 1957 •

**MALAGA:** Stupendous Goldsand *Sur*  
**AMSTERDAM:** A Pianist of Grandeur *Algemeen Handelsblad*  
**TORONTO:** Rhapsodic Excitement *Globe & Star*  
**COPENHAGEN:** A Pianist of First Rank *Berlingske Tidende*  
**MILAN:** Scintillating Virtuosity *Corriere*  
**BARCELONA:** A Marvellous Artist *Vanguardia Espanola*

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NOVEMBER 26: CONCERTO (KABALEVSKY)  
DECEMBER 20: RECITAL

**TIMES: "An Evening of Admirable Piano-Playing and Music-Making."**

**Times:** It was a splendid performance of the sonata. The scherzo movement was a joy. Mr. Goldsand took it at a fast pace, with uninterrupted legato and a feathery pianissimo. He played the slow movement with a good deal of color and it did not limp along as it has been known to do. Strong and sure work marked the finale. Mr. Goldsand was equally impressive in the Debussy.

**Herald Tribune:** The noted pianist's interpretations were appealing not only for their deftness, lucidity and phrasing, but also for their fine dynamic shading and their disclosing of the works' general atmosphere and details of mood. These characteristics also appeared in his performance of Chopin's Sonata but here they were occasionally replaced by a weightier, more opaque type of playing. This did not obscure Mr. Goldsand's revelation of the work's emotional scope and the conviction of his projection of its more impassioned moments.

**Herald Tribune:** The pianist played with remarkable self-effacement refusing to fall back on the kind of meretricious Russian virtuosity which attempts to compensate for a lack of musical substance through an excess of technical display. It was, as is characteristic of Mr. Goldsand, a serious reading.

**Journal American:** With an enviable technical equipment having few rivals, he proceeds to take a fresh approach that often reveals details previously unnoticed. The fastidious artistry of Goldsand assured performances with a character peculiarly his.

**World Telegram & Sun:** Robert Goldsand gave it the utmost of brilliance and romantic dash. Here is a pianist who applies himself wholeheartedly to the music of the moment, and last night was no exception.

**Post:** The effect was nostalgic and appealing. During the final movement the themes came through with crispness, and the brilliant climactic portions were performed with an impressive, easy virtuosity.

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January 15, 1958



# Mephisto's Musings

## Roman Fireworks

"Here's a how-de-do! . . . Here's a pretty mess! . . . Here's a state of things!" sing Yum-Yum, Nanki-Poo and Ko-Ko, respectively.

A similar refrain was being sung, with gestures, by the management of the Rome Opera House on opening night when the Brooklyn-born darling of La Scala, Maria Meneghini Callas, refused to proceed beyond the first act of "Norma", in which she was singing the title role. After an hour's delay following the first-act curtain, the brilliant first-night audience, which included President Gronchi and many other notables, was told that the remainder of the performance was canceled, and they glumly put on their hats and coats and went home.

Not everybody went home, however. Many irate opera-lovers remained around the theatre and outside Miss Callas' hotel to boo and jeer the singer for what they considered a tantrum over her rather tepid reception in the first act. So menacing did the crowd become that the Roman police riot squad was called to the scene. The singer, who had been tearful but adamant in her refusal to proceed, despite an hour's pleading through her locked dressing room door by the management, fled, incommunicado, from the opera house to her hotel via an underground passage.

Later it was given out by her husband, Giovanni Meneghini, and Elsa Maxwell, American party-giver who is a great friend of Miss Callas, that the stormy soprano was ill and had lost her voice. At the opera house, however, it was implied that she had been doing too much New Year's celebrating.

Charges flew back and forth thick and fast and culminated in a threatened lawsuit when Miss Callas' desire to appear in a repeat performance of "Norma" was denied by the management on the ground that it might incite another riot. Latest reports are that lawyers for both sides met and agreed amiably that there were no grounds for action on either side. But no announcement was made regarding any prospective return engagement. Meanwhile Miss Maxwell reportedly was invited to leave the country because of the severity of her remarks about the opera management and the Roman press.

This is the latest in a series of contretemps, lawsuits and canceled engagements in which Maria Callas has been more or less constantly

embroiled since she came to prominence as an opera singer. She is admittedly a fine artist and an electrifying personality when she is in the mood and shows up for her performances. And a little sensational publicity now and again never did an opera singer any harm. But Miss Callas should be warned that this sort of thing can be pushed too far. Maybe she really was ill on this occasion and maybe she really was unable to sing. But the attitude of the Roman public and press indicates that she may have cried "wolf" once too often.

## Philadelphia Lady

During these troubled times when our international relations are often strained to the breaking point, any one who can make friends for the American people is sorely needed. Thus it was fortunate for us that Marian Anderson—who has long been a symbol of inspiration and courage to members of her race—was sent by the State Department (in co-operation with ANTA) on a good-will tour of the Far East last fall. The enormous success of her visit could be clearly seen on the Edward R. Murrow, CBS television program "See It Now" on Dec. 30, which was devoted to a filmed record of her journey.

The trip took Miss Anderson some 40,000 miles, and the 12 countries she visited included Korea, The Philippines, Vietnam, Burma, Thailand, Malaya, and India. The camera accompanied the contralto to jammed concert halls, churches, and schools, and showed her meeting local people as well as the press. We saw her singing for American troops in Korea, for huge crowds at the Gandhi memorial shrine in New Delhi, with the Bombay Symphony, and for youngsters in Saigon. Throughout Miss Anderson remained herself—a woman of great nobility—and spoke with a dignity and simplicity that was heartwarming to behold.

There were embarrassing questions asked Miss Anderson on the trip—questions that are embarrassing to every citizen of the United States. How could we, who advocate freedom and equality for all, allow such incidents as Little Rock to happen?

"I've no bitterness," Miss Anderson replied to such a query. "As long as you keep a person down, some part of you has to be down there to hold him down. It means

you cannot soar as you might otherwise."

And about the occasion when she was barred from singing in Constitution Hall by the Daughters of the American Revolution, Miss Anderson said:

"If you're all right on the inside, you don't worry about things like that. . . . No matter how big a nation is, it is no bigger than its weakest people."

All in all, this was a deeply moving film, and we can indeed feel grateful that we have such a person as Miss Anderson as a cultural ambassador. She undoubtedly helped much to boost our prestige in a troubled spot in the world, and it is hoped that perhaps we ourselves have learned a little more about human relations from this lady from Philadelphia.

## Cool Audience

Since there is nothing new under the sun, I have confidently been expecting some such communication as the following, and it duly arrived the day after Christmas:

Dear Mephisto:

I read with avid interest your musings on "Net the Butterfly" and the possibility of presenting opera on gymnasium floors.

The Wagner Opera Company presented 45 performances in 36 cities on its recent 1957 fall tour. During this series we presented grand opera in every conceivable type of theatre—auditorium, arena, gymnasium, etc. It can be done, with a capable stage crew and stage director. Most gymnasium-type auditoriums do not allow pegging [fastening scenery with pegs driven into the floor—Ed.] or do not have overhead lines, but, with a little ingenuity, the "show always goes on".

In Ottawa, for instance, we played on a makeshift stage at the end of the Ottawa Auditorium—on ice! They laid plywood on the ice and the audience sat on it throughout the performance. The ice, of course, was for the hockey games in the arena. We carry our own front curtain, lights, board, etc.

Seasons greetings,

Felix W. Salmaggy  
General Manager  
Wagner Opera Company

## Appreciation

Some time ago we printed an item about the appreciative response of a prison audience to a program given by Joseph Eger, French horn player. Our latest word of the visit of serious musicians to a penal institution turns up in a handsome, colorful, and

cheerful magazine called *The Atlantian*, put out by inmates of the United States Penitentiary at Atlanta, Ga.

It seems that the enterprising Atlanta Symphony, conducted by Henry Sopkin, gave a concert at the prison one Sunday afternoon late last fall. Mr. Sopkin, discussing the music as well as conducting it, offered compositions by Glinka and Brahms before turning to medleys from "My Fair Lady" and "Oklahoma", during which the members of the audience were invited to sing and hum as the spirit moved them.

"With the final downbeat of the baton," *The Atlantian* reported, "an audience of 1,200 inmates rose as one man and gave the longest, and only, standing ovation in the history of entertainment at USP, Atlanta, Ga." The writer went on to point out that "the performers were not, as one would possibly think, artists in either the fields of jazz, rock-n-roll, hillbilly, or country music; but rather top-flight musicians in the classical field."

Herewith a salute to the Atlanta Symphony and its leaders—and to the prisoners for recognizing a good thing when they heard it.

## "All We Do Is Sing"

Professor Meredydd Evans laughed and said, "I'd never heard of such a thing as making a living in America by singing folk songs!" A native of Ffestiniog, Wales, Boston University professor of philosophy, folk singer of three lands and radio actor, Mr. Evans has been singing and teaching in the United States for nearly five years.

He met his wife, the former Phyllis Kinney, one morning in 1947 when he was walking to his BBC Welsh studio to rehearse a new program series. He heard an unfamiliar voice singing with a mellow and rich native accent.

"Who is the Welshwoman?" asked Meredydd.

After Mr. Evans and Miss Kinney introduced themselves, the native of Ffestiniog was more than surprised to find the woman with the golden Welsh voice came from a place with the strange sounding name of Michigan, USA. They were married in 1948.

The team of Mr. and Mrs. Meredydd Evans added a new dimension to the folk songs and styling of the BBC. They had no folk song "act" nor did they use any musical accompaniment. "You know," says the Boston University professor, "most folk singers have some kind of a gimmick. They like to have a guitar, or banjo, or concertina, and add a little background. All we do is sing."





## Outlying Opera Companies Visit Yugoslavian Capital

Belgrade, Yugoslavia.—Two opera companies have recently visited Belgrade. The Sarajevo Opera performed Puccini's "Gianni Schicchi" and Menotti's "The Medium", in which the young mezzo-soprano Badema Stajcer had a great success as Madame Flora. The Ljubljana Opera offered several of its productions.

For the opening on Dec. 4, the native opera "Cleopatra" by the Slovene composer Danilo Svara was given, with the composer conducting. In leading roles were Vilma Bukovec, Damo Smerkolj, and Miro Brajnik, and the stage director was Ciril Debevc. The next evening brought the ballet "Danina" or "The Brazilian Monkey", by Peter Lindpaintner, with choreography by Pia and Pino Mlakar. Among the solo dancers were Tatiana Remskar, Gorazd Vospernik, and Jaka Hafner. Samo Hubad conducted and Mira Jarc designed the costumes.

The Ljubljana Opera has had great success with Prokofiev's "The Love

Boris Papandopulo's opera "Suncanica" was also performed at this concert.

Jose Limon and his company recently visited Yugoslavia under the auspices of ANTA. The company gave 15 performances in two weeks, in Ljubljana, Rijeka, Zagreb, Sarajevo, Novi Sad, Belgrade, and Skopje. In these performances the dramatic element was more emphasized than in ballet, and one was impressed by the emotional depth of the dancing. The phenomenal use of lighting was also striking, and the company brought along its own battery of lights. The costumes and music also contributed to the success of these performances.

The Zagreb Philharmonic performed Beethoven's Ninth Symphony in December under Friedrich Zaun, who was conductor of the orchestra ten years before going to Düsseldorf two years ago. Vocal soloists in the symphony were Nada Vidmar, Milica Miladzinovic, Drago Starc, and Franjo Lovric. The Radio-Zagreb Chorus was strengthened by the Joza Vlahovic Singing Society.

—Dragan Lisac

### National Opera Group In Third Conference

Evanston, Ill.—The third annual conference of the National Opera Association was held at Northwestern University on Dec. 27 and 28.

Officers elected were Daniel Harris, Oberlin Conservatory, president; Melvin Dacus, Fort Worth Opera Association, and Peter Paul Fuchs, Louisiana State University, vice-presidents; Fred L. McKittrick, Flint (Mich.) Civic Opera, treasurer; Constance Eberhart, New York City, secretary-registrar.

Directors elected included Judy Bounds Coleman, Kansas State Teachers College; Walter Ducloux, University of Southern California; Edward L. Gallagher, Indiana University; Forest Holt Gross, Chicago; Howard Groth, Arkansas State Teachers College; Henry Hobart, Phillips University; Hubert Kockritz, Cincinnati College-Conservatory; Helen Ruffin Marshall, Shreveport Civic Opera and Centenary College; Gladys Mathew, Community Opera of New York City; John McCrae, Converse College; Spencer H. Norton, University of Oklahoma; and Melvin Leopold Sipe, College of Puget Sound.

Delegates heard an Opera Showcase presented by Howard Groth, a performance of Mozart's "The Impresario" by the Roosevelt College Opera Workshop, Chicago, directed by Erwin Jospe, and operatic scenes led by Leonard Treash, Eastman School of Music.

Discussions centered on modern stage lighting (Wallace Dace, Sweetbriar College); costuming (Laura Zirner, University of Illinois), stage designing for college opera (Edward Gallagher, Indiana University); the conductor's role in opera (Peter Paul Fuchs, Louisiana State University); operatic scenes as pedagogical studies and entertainment (Leonard Treash, Eastman School).

Daniel Harris, of Oberlin, spoke on Legislation affecting opera in the United States. Walter Ducloux, of the University of Southern California, spoke on opera in California.



Jose Limon is met by admirers during his Yugoslavian tour

of Three Oranges" at the Holland and Paris Festivals and has recorded it for Epic. It had a comparable success in Belgrade on Dec. 6. Outstanding were the bass Latko Korosec and Jaka Hafner in the ballet scene of the drunkards. Bogo Leskovic conducted. Janacek's "Jenufa" was given on Dec. 7, with admirable characterizations by Vilma Bukovec, Janez Lipuscek, and Drago Cuden. Danilo Svara conducted and Ciril Debevc was the stage director. After its Belgrade visit the company went to Skopje and then joined the celebrations of the 50th anniversary of the opera at Osijek.

Belgrade concert life was very active in December. The Belgrade Symphony appeared in the Home of the Yugoslavian National Army under Franc Klinar, with three pianists as soloists, Igor Ozim, Petar Toskov, and Branko Pajevic, in concertos by Mozart, Beethoven, and Tchaikovsky.

The Belgrade Philharmonic, under Kresimir Baranovic, introduced a new work by Enrik Josif, the "Lyric Symphony". Melita Lorkovic played the piano solo in Falla's "Nights in the Gardens of Spain" and the Schubert-Liszt "Wanderer" Fantasy. Kabalevsky's Fourth Symphony completed the program.

Some days later, two Zagreb artists enjoyed a notable success with the Belgrade Philharmonic. Milan Horvat was so warmly acclaimed for his interpretation of Beethoven's Fifth Symphony that he had to repeat the Finale. And the young Zagreb pianist Darko Lukic triumphed in Liszt's E flat Concerto. The ballet music from



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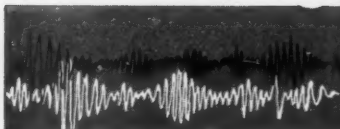
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# New Recordings

## Carmina Burana

**Orff, Carl:** "Carmina Burana". Sylvia Stahlman, soprano; John Ferrante, tenor; Morley Meredith, baritone; and the Hartford Symphony and Chorale, Fritz Mahler, conductor. (Vanguard VRS 1007, \$4.98)

★★★

The Hartford Symphony makes its debut on records with this stirring performance of Carl Orff's "Carmina Burana" under Fritz Mahler, who has been conductor of the orchestra since 1953. The recording does credit to the hard work that Mr. Mahler must have done to bring his musicians to such a high level of ability and intensity. Since he conferred with Orff about the score before making it, we can be sure that the composer's wishes have been taken into account.

When the "Carmina Burana" was first heard, in Germany, 21 years ago, in 1937, it immediately created a tremendous sensation, and it was also a brilliant popular success when it was introduced to the United States by Leopold Stokowski. Orff's secret is not hard to fathom. His music is emotionally direct, rhythmically hypnotic, and highly individual in flavor. Whatever else it does, it takes us into a world from the first bars. It is written quite frankly to achieve certain theatrical and emotional effects and it makes its point at once and unforgettably. Whether one continues to find it so fascinating or not, on further study and acquaintance, one is grateful for the bracing shock that first exposure always brings. The "Carmina Burana", with its vivid evocations of medieval life, deserves the widespread favor it has found.

Mr. Mahler conducts the work with exciting rhythmic crispness and drive. His conception of the music is less sensuous and mystical than that of Stokowski, and I suspect that it may be closer to Orff's original intentions, although I enjoyed the Stokowski interpretation on its own grounds, and Stokowski has been a staunch champion of Orff.

Mr. Mahler obtains from the soloists and chorus the same heartiness and imaginative zest that he achieves with the orchestra. It is good to welcome another American orchestra on records in a brilliant performance with gifted young soloists of an unacknowledged work.

—R. S.

## Aged Pianist

**"The Art of Moriz Rosenthal".** Moriz Rosenthal, pianist. (Camden CAL-377 \$1.98)

★

This disk presents a collection of recordings by the noted Liszt pupil made in his declining years—one at the age of 66, two at 77, and two at 80. Recorded by RCA Victor, they never were released previously, and with good reason. They reveal the pianist as only a shadow of the great virtuoso that he once was. In Chopin's Sonata in B minor, Op. 58, and the Tarantelle in A flat, Op. 43; Handel's "Blacksmith" Variations; Liszt's "Chant Polonaise" No. 5, and Rosenthal's own arrangement of "The Blue Danube" Waltz, there are uncertain runs, blurred chords and lapses of sheer physical staying-power.

Although the deep romantic soulfulness of the man, the feeling for

tonal nuance, and the grasp of musical architectonics still emerge, the glorious memory of Rosenthal is by no means adequately served by these faded mementos, and it is to be hoped that a younger generation will not accept them as representative of his art. They are interesting only as curiosities.

Camden has done something similar with Geraldine Farrar in excerpts from "Carmen", but these have the virtue of representing the artist in her best estate.

—R. E.

RCA Victor has made available the original sound track of "The Lady from Philadelphia" (LM 2212). The story of Marian Anderson's trip to Asia (see page 18). Although her wonderfully expressive features are not visible, the recording is a handsome memento of the contralto's good-will tour.

## Key to Mechanical Ratings

★★★★ The very best; wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.  
★★★ Free from all obvious faults, differing only slightly from above.

★★ Average.  
★ Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

## World Music Bank Launched in Sweden

Stockholm.—Igor Buketoff, conductor of the Fort Wayne (Ind.) Philharmonic, left the United States for Stockholm in December for the official launching of the World Music Bank Plan. This went into effect on Jan. 1 with the formal exchange of Scandinavian and American music here.

Mr. Buketoff took with him three sets of recordings and scores of contemporary American music—one set to be kept on file at the Swedish State Radio Station, the other two to be circulated among Music Bank coordinators in Norway, Sweden, Denmark and Finland.

The Scandinavian radio stations will use this material for broadcasting this year. Scandinavian music will

be sent, in turn, to the United States.

The Bank was made possible by a Rockefeller Foundation grant to the American Symphony Orchestra League. Mr. Buketoff will visit Holland, Belgium, and France, on behalf of the Bank before returning to the United States. Other countries are expected to take part in the project eventually.

## Israel Schedules Seminar and Festival

Zichron Ya'akov, Israel. — Israel will hold its second International Chamber Music Seminar and Festival in Zichron Ya'akov, July 14-Aug. 3. Faculty members will include Rudolf Kolisch, head of the Kolisch Quartet and professor at the University of Madison; Edward Steuermann, pianist, of the Julliard School of Music; O.

Claudette Sorel, the guest artist (left), and Robert Hargreaves, director of the Muncie Symphony (right), receive congratulations from Mr. and Mrs. David Sursa at the reception following the concert sponsored by the Women's Symphony League on Dec. 4. Mr. Sursa is business manager of the orchestra

Muncie Star Photo



## Disk Preservation Project To Begin

Washington, D. C.—Through a grant of \$65,000 from the Rockefeller Foundation, the Library of Congress will shortly begin a research project on the preservation of sound recordings. The study will be limited to shellac, vinylite, and acetate disks and to magnetic tapes, and will be accomplished at the Southwest Research Institute, San Antonio, Texas. The team of physicists, engineers, chemists, and biologists assigned to the project hope to complete it in 1959. With the growth of library and school collections of sound recordings the need for more knowledge about their preservation has become imperative, according to L. Quincy Mumford, Librarian of Congress.

Partos, Israeli composer; Frank Pelleg, Israeli harpsichordist; I. Tal, Israeli composer, and several other musicians from Israel and France.

The seminar is limited to 60 students from all over the world, who must either be members of an orchestra or advanced students of an accredited music school. Other visitors may join the seminar as observers. The seminar is accredited by the Manhattan School of Music in New York.

## Appia Conducts BBC Premieres

London.—Edmond Appia, Swiss conductor and correspondent for MUSICAL AMERICA, recently conducted on the Third Program of the British Broadcasting Corporation for the tenth time. Mr. Appia continued his policy of introducing works new to England, usually requiring chorus and vocal soloists as well as orchestra. These premieres have included Rameau's "Dardanus", Gluck's "Armide", Lully's "Armide", Charpentier's "Médée", Alessandro Scarlatti's "Mitridate Eupatore", Carissimi's "Jephtha", Mouret's "Les Fêtes de Thalie", Monteverdi's "Tirci e Clori", and many sacred works. Henri Gagnebin's "Le Requiem des Vanités du Monde" was a contemporary composition he introduced. The BBC Symphony, London Philharmonia, London Symphony, and Boyd Neel orchestras have been among those Mr. Appia has conducted.

## Thebom Makes Moscow Debut

Moscow.—Blanche Thebom, mezzo-soprano of the Metropolitan Opera, sang the first of two recitals here on Dec. 2, to an enthusiastic audience of 2,000.

Both of her recitals had been sold out for several weeks in advance. Her opening program included works by Beethoven, Richard Strauss, Massenet, Bellini, Henry Hadley, and Theodore Chanler. At the end of the program the audience called her back for six encores.

Miss Thebom also sang the title role of "Carmen" and Amneris in "Aida" in Moscow, Leningrad, and Kiev, during her Russian visit. She was accompanied by her husband, Richard Metz, and her pianist, William Hughes.

## Eckertsen To Fill European Appearances

After conducting the Chamber Orchestra of New York in its first appearance here, at Town Hall on Jan. 16, Dean Eckertsen was scheduled to fly to Europe. On Jan. 22, he will resume conducting I Musici Virtuosi di Milano for a series of ten LP records of Italian Baroque music for Vox Records. He will make his Parisian debut on March 6, conducting a string orchestra at the Salle Gaveau. On April 10 he will be heard for the first time in Copenhagen, conducting the Collegium Musicum. His German debut will follow on May 19, in the Maria Theresa Hall in Munich with the Münchner Kammerorchester, his English debut on May 29, with the Boyd Neel Orchestra in London.



## Western Canadian Provinces Have Concert Boom

Vancouver, B. C.—The western Canadian provinces have witnessed a remarkable increase in the number of concerts being heard in cities, small and large alike, during the past few years.

Primarily responsible for the increase (there are today more than triple the number of concerts being given in British Columbia than there were three years ago) is the development of the first western Canadian organized-audience system—Overture Concert Associations, with headquarters in Vancouver.

The swift growth of Overture began three years ago, when one community—Nelson, B. C.—was in operation with a membership of 300. Last year, eight communities functioned with a total membership of around 3,500. This season, there are nearly 11,000 new Canadian concertgoers in 17 flourishing associations in cities ranging in size from New Westminster and Prince Albert, with populations over 25,000, to Gibsons Landing, with a population of only 1,500. Association memberships range from 1,300 in New Westminster to as few as 210 in Gibsons.

### Complete Service Offered

Overture is offering its communities a complete organizational service, with field representatives on the spot for preliminary and campaign periods. The organization owes its impetus and continued growth to George Zukerman, who is principal bassoonist of the Vancouver Symphony and the CBC orchestras in Vancouver. With an active field staff, he has personally launched the organizations in all but three of the Overture Associations.

Recently Mr. Zukerman declared: "Our Western Canadian towns and cities appreciate the fact that they are getting personalized service from an organization which is motivated by musicians. There is a tremendous need for this kind of organized audience movement, and we expect to double our number of communities within the next three years."

Overture Concert Associations is not affiliated directly with any one management and has offered associations under its aegis a selection of artists from many of the leading managements which have artists in the Northwest. Cooperation this season has been with Concert Associates, Inc.; Columbia Artists Management; National Artists Corporation; Giesen and Boomer; Friedberg Management; Orfeo; Colbert-LaBerge; and many independent artists in the Northwest.

The plans for the coming International Festival in celebration of British Columbia's centenary have stimulated music throughout this province. Under the auspices of the Centennial Committee in Victoria, the Vancouver Symphony is making a 17-concert tour of the province by chartered plane and bus. In most instances, this will be the first time a full symphony orchestra (conducted by Irwin Hoffman) will have performed in the community. To parallel the Vancouver Symphony's tour, the Victoria Symphony will make a concert tour of five other communities.

### Michigan State Series In Mid-Season

East Lansing, Mich.—The 1958 concert season at Michigan State University auditorium, serving a wide area in southern Michigan, opened on Jan. 8 with a program by the Indianapolis Symphony, conducted by Izler Solomon. "Cavalcade of Song", the 18-voice male choir, featuring Carol Jones, soprano, under the direction of Ralph Hunter, choral director of Radio City Music Hall and the Collegiate Choral, is set for Jan. 20.

Gregor Piatigorsky, cellist, will be heard on Jan. 22. Other winter programs will be given by Richard Tucker, tenor, Feb. 5; the Bach Aria Group, featuring Eileen Farrell and Jan Pearce, Feb. 18; and the National Ballet of Canada, Feb. 24-25.

The 1957 fall series closed with the New York City Opera presentations of "La Traviata" and "The Merry Widow". Beverly Sills, as Violetta,



At the annual year-end Steinway luncheon Eugene List and his wife, Carroll Glenn, were honored guests. From the left: Henry Z. Steinway, president of Steinway & Sons; Mr. List; Miss Glenn; William R. Steinway, board chairman

and David Lloyd, as Alfredo, sang in the Verdi opera; Beverly Bower and Robert Rounseville had the leading roles in the Lehar operetta.

Owen Reed, since 1939 professor of music on the faculty of Michigan State, has been made acting head of the music department. Mr. Reed has written a number of works, including a symphony called "La Fiesta Mexicana", and "Michigan Dream", written for the 1955 centennial observance at Michigan State.

—Ethelyn Sexton

### Vancouver Festival Renamed, Extended

Vancouver, B. C.—Originally called the Festival of the Arts, the newly named Vancouver International Festival has been extended a week in duration. The celebration of British Columbia's centenary will open on July 19.

### Paterson YM-YWHA Offers Chamber Series

Paterson, N. J.—The second concert in the newly introduced chamber-music series at the Paterson YM-YWHA will take place on Jan. 29. Stanley Drucker, clarinetist, a member of the New York Philharmonic, will appear with the Paterson Trio. Members of the trio are Isadore Freeman, pianist; Isabelle Wegmann, violinist; and Carl Wegman, cellist.

Participating in the final program

will be the Musart Quartet, whose members are Karl Krauter and Eugenie Dengel, violinists; Renee Galomir Hurtig, violist; and Gerald Maas, cellist. Mr. Freeman will join them in the performance of the Schumann Quintet.

### New Group Stresses 18th-Century Music

Clarion Concerts, a new organization conducted by Newell Jenkins, will present three concerts devoted to masterpieces of the 18th century at Town Hall in New York, on Feb. 13, Feb. 27, and March 6.

Works by Vivaldi, Alessandro Scarlatti, Brunetti, Sammartini, C.P.E. Bach, and Torelli will be given for the first time in the city. Soloists will include Adele Addison, soprano; Russell Oberlin, countertenor; Artur Balsam, piano; Albert Fuller, harpsichord; Renato Bonacini, violin; Harry Shulman, oboe; and Robert Cole, bassoon.

The concerts, under the Herbert Barrett Management, have as sponsor the Clarion Music Foundation. It hopes to continue the series into next season, bring 18th-century music to schools in and around New York, hold workshops on performance practice, make research grants in practical musicology, commission chamber works and perform them, co-operate with similar organizations, and facilitate publication and recording of music it has performed.



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# OPERA at the Metropolitan

## Tosca

Dec. 18.—A rather dispirited performance, dramatically, was considerably enlivened by the first appearance here of Flaviano Labo in the role of Cavaradossi. Mr. Labo has a



Louis Melancon

## Flaviano Labo as Cavaradossi

marked affinity for the element of realism in the Puccinian dramatic style which is of the utmost importance and one of the most distinctive differences between Puccini and such Italian predecessors as Verdi. Mr. Labo has bits of business, such as crawling on his knees as a prelude to his impassioned "Vittoria" in the second act, which are his own invention and contribute measurably to the impact of his performance. His big, true, effortlessly produced voice adds the final touch of distinction.

The other two principal roles were again sung by Zinka Milanov and Leonard Warren, supported by Alessio De Paolis, George Cehanovsky, Clifford Harvuot and Gerhard Pechner. Dimitri Mitropoulos conducted. —R. E.

## Le Nozze di Figaro

Dec. 19.—The Mozart year is obviously not ended at the Metropolitan,

even though the divine Wolfgang will have been dead for 102 years next Jan. 27. Having brought us a superb new production of "Don Giovanni" on Oct. 31, the Metropolitan offered a "Figaro" on this occasion (the first performance of the season) that seemed almost as fresh as a new production, thanks to Hans Busch's imaginative stage direction, Erich Leinsdorf's winged conducting, and the splendid singing of a distinguished cast.

"Le Nozze di Figaro" was one of Herbert Graf's most satisfying achievements in stage direction, but this new version by Hans Busch is quite as good, and even livelier. It is richly detailed, but always with an eye and an ear to what is happening in the libretto or the music—it is never fussy or officious.

Nor should Mr. Leinsdorf's masterly conducting go without equal praise. He took the overture a shade too fast for elegance and he needed most of the first act to throw off all signs of nervous tension, but thenceforth the performance was a Mozartean's dream, notable for its transparent sound, faultless balances, felicitous tempos, and iridescent instrumental coloring. The human values of this unbelievably beautiful work were also profoundly realized. One left the theatre marveling for the hundredth time at Mozart's incomparable completeness as an artist.

Three of the singers took their roles for the first time at the Metropolitan: Regina Resnik, as Marcellina; Norman Kelley, as Don Basilio; and Mildred Allen, as Barbarina. All three, I am happy to report, gave distinguished performances. Miss Resnik, an expert actress, brought charm and vocal amplitude to the role. Her Marcellina was not a waspish caricature but a real personage, and her voice sounded exceptionally well. She was careful to scale it down in the ensembles. It was a pleasure, also, to hear so solid a voice in the role of Don Basilio, and Mr. Kelley brought out the man's oily

slyness and sharp malice without making him inhuman. Miss Allen sang the "Pin" aria very beautifully.

George London's finest operatic role, perhaps, is his Count Almaviva—a model of style, diction, and dramatic polish. My only quarrel with Lisa Della Casa, as the Countess, was her hoydenish bearing in the second act. Rosina, before her marriage, it is true, had been a pert little minx, but Mozart portrays a noble and dignified woman in his music, and Miss Della Casa was led too far by the merry mood of this scene. Later, she recaptured the spirit of the role. The "Dove sono" in Act III had all of the elegance and poignance that one missed



Louis Melancon

## Regina Resnik and Erich Leinsdorf at "Figaro" rehearsal

in the "Porgi amor" of Act II. Needless to say, her liquid and voluptuous tone quality was unailing.

It was in the heavenly duet "Sull'aria" with Miss Della Casa and in her aria, "Deh vieni", that Laurel Hurley was at her best. Hers is a merry Susanna, but I personally would appreciate a little less of the soubrette quality in her singing, although she was always expert.

Cesare Siepi's improvement as Don Giovanni is reflected in the greater polish and ease of his Figaro. He was wholly captivating in this performance. Mildred Miller, a splendid Cherubino, was not in best voice, but nonetheless gave an excellent account of herself. Also admirable were Fernando Corena, as Don Bartolo; Lorenzo Alvary, as Antonio; Gabor Celli, as Don Curzio; and Madeline Chambers and Helen Vanni, as the Peasant Girls.

The ballet in Act III was danced with especial crispness and nobility of style at this wholly felicitous performance. —Robert Sabin

## Mildred Miller as Cherubino



## Aida

Dec. 20.—At this performance of "Aida", Cesare Bardelli was heard for the first time in the role of Amonasro and made a highly favorable impression. He has an extremely fine resonant voice, which was guided by a



Louis Melancon

## Cesare Bardelli as Amonasro

musical intelligence. Visually, he was an impressive and strong figure, and his acting had conviction.

Heidi Krall, singing the role of the priestess for the first time this season, rendered it with clarity and accuracy, and with a lovely tone quality.

Mary Curtis-Verna again took the title role. Giorgio Tozzi was outstanding vocally in the role of Ramfis. Others in the cast included Irene Dalis as Amneris; Carlo Bergonzi as Radames; Louis Sgarro as the King; and Robert Nagy as a messenger. Fausto Cleve conducted. —P. C. I.

## Lucia di Lammermoor

Dec. 21.—The season's first performance of "Lucia di Lammermoor" was the occasion of Mattiwillda Dobb's initial appearance at the Metropolitan, both for the season and in the title role of the Donizetti opera. As was to be expected, the young American soprano's special gifts found in Lucia's florid music a congenial medium, and the evening was a triumphant one for her.

Both in singing and characterization, Miss Dobb's "Bride of Lammermoor" was a consistently appealing figure, rather than a dramatic or brilliant one. Her voice was unflinching lovely, the tones squarely on pitch and effortlessly produced, the high climactic notes sustained and secure, the fioriture deftly and accurately negotiated. Accompanying all the technical display required by Lucia's music was a disarming simplicity in

## Laurel Hurley as Susanna

Frank Lerner



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**Will conduct a fully-staged, student production of his opera, "The Tender Land", February 28.**

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style that gave Miss Dobbs's performance a basically lyrical quality, and it was appropriately matched by her gentle, wistful, and sweet portrait of the unhappy heroine.

Richard Tucker was in particularly brilliant voice as Edgardo, and he sang with a mastery and dramatic conviction that few tenors can combine today. It must be admitted, however, that in the last act Mr. Tucker seemed more Italian than the Italians in his use of nonmusical sounds to convey emotion. Since he can sing an aria in as serenely sustained a fashion as well as anyone, it seems a pity when he does not do so, particularly in Donizetti's music.

Mario Sereni sang the part of Enrico for the first time at the Metropolitan. If his singing was uneven—at times strongly resonant, at times rough and unfocused—he acted with considerable intelligence, suggesting the brother's villainy with restraint and good taste.

Another newcomer to his role was Robert Nagy, whose singing as Normanno revealed a fine, warm tenor voice, which he used with indiscriminate vigor sometimes. Thelma Votipka has become virtually indispensable as Alisa; Charles Anthony's excellent voice was effectively used in the wedding scene; and Nicola Moscona was a notably sympathetic Raimondo, conveying distinctly his horror and sadness at the demented Lucia's actions.

Désiré Deffrère's staging remains satisfactory in a conventional, old-fashioned tradition, but Richard Rychtarik's 15-year-old settings show their age badly, except in the dimly lit final crypt scene. On the other hand, there was plenty of vigor and vitality in the pit, where Fausto Clewa was conducting; and the ballet performed its colorful, interrupted dance in the Mad Scene with considerable spirit.

—R. A. E.

#### Lucia di Lammermoor

Dec. 25.—In this performance Roberta Peters sang the title role for the first time this season. Otherwise the cast was without change, with Mario Sereni as Ashton and Richard Tucker as Edgardo. Miss Peters sang very flexibly and accurately, and used her voice magnificently in the Act I dialogue with Alisa. She was brilliant in the vocal display of the Mad Scene, acting and singing with skill (although she did not bring dramatic flamboyance to the role). Her Act I duet with Mr. Tucker was especially stirring.

Mr. Sereni, after a vocally uneven beginning, sang and acted with vigor, good quality, and comprehension. Mr. Tucker was compelling dramatically



Mattiwilda Dobbs as Lucia

and vocally. He acted with magnificent dash in the scene at the end of Act II. Effective in familiar roles were Thelma Votipka, a sympathetic Alisa; Nicola Moscona, a sonorous, dignified Raimondo; Charles Anthony, a handsome, silver-toned Arturo; and Robert Nagy as Normanno. Fausto Clewa was the conductor.

—D. B.

#### La Bohème

Dec. 28.—Flaviano Labò's first performance of the role of Rodolfo at the Metropolitan on this occasion put him squarely in the front rank of the tenor wing of the company. The virility, the ringing splendor of his voice frequently reminded me of Giovanni Martinelli. It was the sort of singing that draws listeners to the edge of their seats and sets off explosions of applause.

Mr. Labò had made a very solid impression at his debut with the company, in the role of Don Alvaro in "La Forza del Destino" on Nov. 29, but it was Puccini, not Verdi, that revealed him to us at his best. Small in stature and quiet in stage deportment, he handled himself well and he revealed a keen musical awareness in every detail. Not merely in the big moments of the role—such things as the narrative and love duet of the first act and the death scene—did Mr. Labò triumph, but in the ensembles and quieter moments which are the most gruelling tests of the artist. And when sheer power was required, he poured it forth in stirring abundance.

There was another "first," the appearance of Ezio Flagello in the minor role of the Sergeant. It is highly amusing to hear sergeants and jailors loom out these days with superb round tones, when Mr. Flagello is singing the roles. But it will do this talented young singer no harm to perform some of the humbler tasks of opera on his way to leading parts,

which he is already beginning to obtain.

Spectacular as was Mr. Labò's first Rodolfo, it was not the only memorable achievement of the evening. The whole performance was inspired, and I do not think I have ever heard Victoria de los Angeles sing more ravishingly. Apart from a slight hardness in top tones, her vocalism was above reproach throughout, with countless phrases of such breathtaking tonal beauty that one remembered them afterwards with a feeling almost of incredulity. She sang the death scene so touchingly that everyone was in tears, and Rodolfo's heartbroken "Mimi!" was really shattering.

The other members of the Bohemian quartet were Frank Guarrera, as Marcello; Clifford Harvuot, as Schaunard; and Jerome Hines, as Colline. And in other roles were Heidi Krall, as Musetta; Lawrence Davidson, as Benoit; Robert Nagy, as Parpignol and the Customs Officer; and Lorenzo Alvary, as Alcindoro.

No small credit is owing to Thomas Schippers, who conducts this work with wonderful sensitivity and searching detail. He obviously loves the music and he misses not a shade of Puccini's masterly scoring. It is reassuring to find a young American artist conducting Italian opera at the Metropolitan in such distinguished fashion.

—R. S.

#### Carmen

Dec. 29.—The Metropolitan introduced a new Don José, Carlo Bergonzi, on this occasion. There was much to praise in his performance despite certain undeniable vocal and



Carlo Bergonzi as Don José

dramatic shortcomings. It was in the lyric and delicate portions of the role that Mr. Bergonzi shone. The duets with Micaëla in Act I were sensitively sung, with fine-spun pianissimos, and, throughout the evening, Mr. Bergonzi turned a phrase every now and then

that was delightfully colored and shaped. But the big, ringing climaxes put a perceptible tax on his voice, which sometimes sounded dry and constricted.

In the earlier acts, Mr. Bergonzi's acting was wooden, although in Act IV he worked up genuine intensity, albeit without much resource in gesture. Stylistically speaking, his performance was Italian rather than French, but never to a distressing degree. Despite Mr. Bergonzi's rather rudimentary acting, there was an emotional sincerity and concentration in his work that won an instant audience response.

The cast was otherwise familiar. Three of the artists made their first appearances of the season in their roles: Lucine Amara, as Micaëla; Robert Merrill, as Escamillo; and Clifford Harvuot, as Morales. Risé Stevens again was heard as Carmen, and in other roles were Norman Scott, Heidi Krall, Margaret Roggero, George Cehanovsky, and Paul Franke.

Thomas Schippers conducted an exciting, often sensitive, but curiously uneven performance. He took the frenzied climax of the dance scene in the tavern at a vertiginous pace that turned it into a mad scramble (and, incidentally, that silly final tableau with two up-ended dancers should be taken out at once; it is offensive). Again, in the quintet, Mr. Schippers set a tempo that made clear accents and graceful phrasing impossible for the singers. Nor did he conduct the card scene with the refinement and dramatic imagination that marked his work in other parts of the score. But, with all its faults, this was still the interpretation of a very gifted and dynamic musician.

—R. S.

#### Tosca

Dec. 30.—Once again, Mary Curtis-Verna, the young American soprano who substituted for Renata Tebaldi in the title role of "Aida" on Nov. 30 and has had other major opportunities since then, proved herself a singer and actress of exceptional capabilities. Although she had sung the role of Tosca at a students' matinee, this was her first appearance in it at a regular evening subscription performance at the Metropolitan. Also superb, in this genuinely exciting performance were Flaviano Labò, the Metropolitan's new Italian tenor, and George London, who was heard for the first time this season, as Scarpia.

It takes more than accuracy and musicality to make an effective Tosca. Nothing less than a vivid temperament and a powerful voice, both capable of passionate intensity, are required. Miss Curtis-Verna gave us a

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## OPERA at the Metropolitan

completely convincing performance. Although her voice is not by nature one of the most sensationally large or sensuously magical voices at the Metropolitan, it is ample for her purposes and she uses it with such resource and intelligence that she often gets better results than some of her more prodigally endowed colleagues.

In the first act, Miss Curtis-Verna showed at once that she had studied the text carefully. Tosca's flashes of jealous rage, her sincere piety, her suspicion at Mario's distraction because of Angelotti—these and many other details were all woven into a striking characterization. But it was in the second act that she was at her best. Superbly gowned and jeweled, imperious in bearing at first, she built the terrifying scene with Scarpia to so compelling a climax that even some flashing candelabras precisely at the crucial moment of her exit could not break the spell.

I shall not soon forget the pathos of that moment when she stood at the door, after Mario had been carried away, completely spent with anguish and scarcely able to keep from falling to the floor. And her treatment of the "Vissi d'arte" was psychologically searching and plastically effective, with a slow rise from a kneeling position at the close that was truly imploring. No wonder people were chattering with excitement during the next intermission.

### Labo and London

Equal praise should go to Mr. Labo and Mr. London. Though the young Italian tenor has one of the most virile and exciting voices heard for a long time at the Metropolitan, he should be careful not to force it, for two or three times during this performance one could hear the signs of strain in top phrases. The very fact that he has such firm control may be a temptation to take chances.

Mr. London has never given us a more gripping portrayal of the lecherous scoundrel who so closely resembles certain more recent figures of actual human history. He made the cat-and-mouse game with Tosca in

Act II really hair-raising, and he managed to be lustful without being ridiculous, which is much harder than it seems, especially on stage.

The others were Clifford Harvuot, as Angelotti; Gerhard Pechner, as the Sacristan; Paul Franke, as Spoletta; George Cehanovsky, as Sciarrone; Ezio Flagello, as the Jailer; and George Keith, as the Shepherd. Dimitri Mitropoulos conducted in wildly erratic but undeniably torrential and effective fashion. —R. S.

### La Forza del Destino

Jan. 2.—Mary Curtis-Verna, Giorgio Tozzi, and Belen Amparan were newcomers to the cast of this second performance of the Verdi melodrama. Miss Curtis-Verna has done more pinch-hitting for other singers on short notice in the past few weeks than any other singer of recent memory, and she has turned in some brilliant performances. The Leonora in this "Forza" was intended for her, however, and ironically she did not fare quite as well as in those roles for which she presumably was less prepared.

Perhaps because she has been doing so much singing lately, her voice sounded a bit tired, and she occasionally had difficulty focusing tones. Also the middle and low tones, particularly in pianissimo passages, did not project as well as they should (and, in Miss Curtis-Verna's case, could); but the top third of her voice had its characteristic beauty and effortless power. One looks forward to another Leonora from her at a time when she has not been so gruellingly overworked.

His Padre Guardiano adds more laurels to the impressive collection garnered by Mr. Tozzi. His musicianship, the fine quality and freedom of his voice, and the natural dignity that he brings to all of his roles contribute to a characterization of the benign monk unrivaled at the Metropolitan in many a season.

Unfortunately for Miss Amparan, the present Metropolitan production of "Forza" cuts out Preziosilla's big scene. She was on stage long enough, however, to convey a firm impression of an ample, colorful voice well projected and controlled and a personality of considerable force. She gave every appearance of being leading-role material.

Flaviano Labo and Leonard Warren, as Don Alvaro and Don Carlo, respectively, again contributed superb vocal performances, and the conductor again was Fritz Stiedry. —R. E.

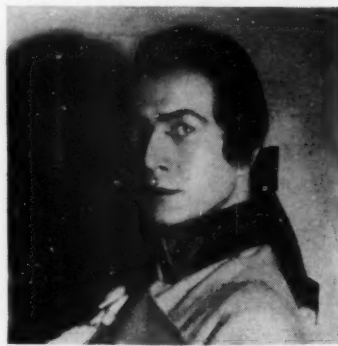
### Faust

Jan. 4, 2:00 p.m.—At this Saturday matinee broadcast, Robert Merrill made his first appearance in the role of Valentin this season. He was in splendid voice and brought down the house after his arias. Nevertheless, he could improve himself vastly in this role, artistically speaking, by closer attention to his French diction and to the finer points of style.

The cast also included Hilde Gueden, as Marguerite; Nicolai Gedda, as Faust; Jerome Hines, as Mephistopheles; Margaret Roggero, as Siebel (substituting for Mildred Miller, who was indisposed); Thelma Votipka, as Marthe; and Calvin Marsh, as Wagner. All were in good form, and Miss Roggero sang with warm, lustrous tone and admirable flexibility.

Another pleasant surprise at this performance was the appearance of Audrey Keene as the Vision of Mar-

guerite in The Witches' Sabbath for the first time. Miss Keene danced with a power and elegance of style combined with vivid dramatic imagination that added new values to this episode. Jean Morel again conducted. —R. S.



Martial Singher as Count Almaviva

### Le Nozze di Figaro

Jan. 4.—Three significant changes in cast marked the second performance of "The Marriage of Figaro" this season: Martial Singher, as Count Almaviva; Roberta Peters, as Susanna; and Rosalind Elias, as Cherubino. Mozart this year has been a big drawing card at the Metropolitan, and it is easy to understand why, from this

performance, for, except for a few points, it was a delight to the ear.

Miss Peters was a properly pert and knowing Susanna, and she sang with assurance and bright tone. Mr. Singher portrayed the Count's foolishness with both aristocratic dignity and restraint, and he was in exceptionally good voice save for his third-act aria. As Cherubino, Miss Elias was charmingly adolescent and performed "Voi che sapete" in a beguiling manner and with lovely tone. The remaining members of the cast (Lisa Della Casa appeared as the Countess, substituting for Victoria de los Angeles, who was ill) were the same as in the first performance, which is reviewed elsewhere in these columns. —F. M., Jr.

### Other Performances

Mary Curtis-Verna stepped into leading roles at the last minute at the Metropolitan in two performances in the period between Dec. 18 and Jan. 4. On Dec. 27, she took over the role of Donna Anna in "Don Giovanni", replacing Eleanor Steber, who came down with laryngitis late in the afternoon. She sang the role with the New York City Opera in 1954.

The soprano also took over the title role of "Aida" on Jan. 3, substituting for Zinka Milanov, who was indisposed. She did this in spite of having sung Leonora in "Il Trovatore" the previous evening.

## OTHER OPERA in New York

### Little Orchestra Society Repeats "Ariadne"

Carnegie Hall, Jan. 3.—The presence of Eileen Farrell and Mattiwilda Dobbs was the saving grace of the Little Orchestra Society's third performance in concert form of Richard Strauss's "Ariadne auf Naxos", in an English translation by George and Phyllis Mead. This time, Thomas Scherman prefaced the performance of the opera with the Four Symphonic Interludes from Strauss's "Intermezzo". He would have been better advised to include the wonderful Prologue, composed in 1916, for the final version of "Ariadne", for the "Intermezzo" excerpts are not vintage Strauss and the "Ariadne" Prologue definitely is.

Like Ravel's "L'Enfant et les Sortilèges", Strauss's "Ariadne auf Naxos" calls for virtuoso musicians in every department and for an audience of cultivated and imaginative music-lovers. The audience on this occasion was distinguished (it included many famous figures from the worlds of ballet and the theatre, besides musicians). But many of the performers were (I am sorry to say) anything but virtuosos.

Strauss writes for his small orchestra and cast of singers with miraculous deftness and subtlety of color, but this performance botched the music sadly. The exquisite trio of women at the opening was rhythmically blurred and inaccurate in pitch; the ensembles of the commedia dell'arte figures were even worse; and the orchestra also had its troubles.

Mr. Scherman was placed over on the stage right where many of the singers could not see him, and even Miss Dobbs, sterling artist that she is, was far from impeccable in rhythm. But even if she had been able to see the conductor, his beat was so imprecise and vague at times that there would have been trouble. Her voice, especially in the upper half octave, was breathtakingly lovely in quality and the high E's of Zerbinetta's role

betrayed not the slightest signs of pinch or tension.

Miss Farrell's voice reminded me of Flagstad's in its astonishing volume and pure, gleaming texture. But there was more than vocal splendor in her performance; she sang with dramatic comprehension of the symbolic nature of the character.

Jon Crain performed the tremendously taxing role of Bacchus with vitality and confidence, although the hardness of his tone revealed the effort it cost him. The other singers were Patricia Connor, as Naiad; Mary Judd, as Echo; Madelyn Vose, as Dryad; Russell Oberlin, as Brighella; Loren Driscoll, as Scaramuccio; Robert Goss, as Arlecchino; and Jan Rubes, as Truffaldino. The four mime-dancers, for whom Mark Epstein had devised some very sketchy choreography, merely distracted the observer from the singing.

Mr. Scherman has given us so many memorable programs that we can well afford to chalk up this performance to a noble attempt that failed. "Ariadne auf Naxos", unfortunately, is a masterpiece of delicate workmanship that has to be done consummately well to be at all effective. —R. S.

### NBC-TV "Amahl" Gets New Sets

For the seventh successive year, Gian-Carlo Menotti's "Amahl and the Night Visitors" was given a performance at Christmas time by the NBC Opera Company. It was given on Dec. 25, with the original costumes by Eugene Berman but with new settings, designed by Otis Riggs. Directed by Jean-Claude Schwartz and produced by Samuel Chotzinoff, the cast was a familiar one: Rosemary Kuhlmann, as the Mother; Kirk Jordan, as Amahl; Andrew McKinley, David Aiken, and Leon Lishner, as the Three Kings; and Francis Monachino, as the Page. John Butler, Glenn Tetley and Carmen de Lavallade were the dancing shepherds. Herbert Grossman conducted.

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# RECITALS in New York

## Pierre Fournier . . . Cellist Eugene Istomin . . . Pianist

Grace Rainey Rogers Auditorium, Dec. 19.—In this second concert of a series of five in which distinguished soloists join forces, Eugene Istomin and Pierre Fournier performed three Beethoven Sonatas for Cello and Piano; Op. 5, in F major; Op. 69, in A major; and Op. 102, in D major.

It took the duo one sonata to warm up. They provided an immensely pleasurable evening to a capacity audience. Their playing was imbued with grace and a wealth of color combined with a virile rapport. Mr. Istomin did not pussyfoot in delicate restraint, but poured out aggressive sound where his part called for dominant action, and Mr. Fournier did not treat his instrument cautiously, but braved the pitfalls with courage and success.

Certain musical disagreements tempered one's delight with these otherwise masterful performances. In the Allegro ma non troppo of Op. 69, each had his own way of realizing the appoggiaturas, and, in the Op. 102, the fugal entrance meant one thing to Mr. Istomin, another to Mr. Fournier. To offset these indiscretions there were moments of exalted beauty; such as the gracious simplicity of the opening of the A major as well as the feathery approach to its Scherzo. It was a stimulating evening of music-making. —E. L.

in B minor, five preludes of Debussy ("The Wind in the Plain", "The Interrupted Serenade", "The Sunken Cathedral", "The Hills of Anacapri", and "Minstrels"), and five preludes of



Gerard Kantarjian

Rachmaninoff. Praiseworthy was the silken lightness of touch in the Scherzo of the sonata and the warm, intimate tone quality of the third movement, though perhaps Mr. Goldsand misjudged the acoustics of the hall, for there were some blurred edges in the first and last movements. The Debussy was performed sensibly, without any undue striving for exotic effects, and the Rachmaninoff ended the program in a blaze of tonal glory. —F. M., Jr.



Robert Goldsand

## Robert Goldsand . . . Pianist

Carnegie Hall, Dec. 20.—Some unfamiliar and some very familiar music was played by Robert Goldsand in this recital. The unfamiliar group included Clementi's Sonata in F sharp minor, Op. 26, No. 2, which proved rewarding to hear and served as a reminder of how sadly neglected this master is. Too often we think of Clementi only as a provider of material for student exercises. This sonata (and it does not stand alone) showed this is not the case. The pianist was in fine form in the work, which demands extremely fleet fingers, and he tossed off the difficult passages crisply and precisely. But technical considerations aside, he communicated the work charmingly.

Camargo Guarnieri's Sonatina in the G clef was another novelty. This attractive, cheerful work poses no problems to its listeners, and it evidently posed no problems to Mr. Goldsand, for his performance was spontaneous and deft. Other works in the recital included Chopin's Sonata

## Gerard Kantarjian . . Violinist

Town Hall, Dec. 20 (Debut).—This debut recital by the Egypt-born Armenian violinist, Gerard Kantarjian, can be chalked up as one of the most impressive of the season. As a violinist, Mr. Kantarjian is a "natural". Along with a formidable technique that permitted him to play a long exacting program with ease, he possesses a remarkably supple bow arm. And what an advantage that is only those who heard him play the Bach Chaconne can realize. No one that I can recall hearing has solved the problem of playing those opening chordal passages so well or so smoothly as he, and he did it with a tricky flip of the bow from the wrist that let the theme stand out boldly yet kept the accompanying chords free of all trace of the scratchiness that results from the usual scramble to get them played at all. His rhythm may have been a little four-square and his tempo a bit too fast, but the Chaconne was an impressive exhibition of violinistic legerdemain. The same could be said for his playing of everything in the program, from the opening "Devil's Trill" Sonata by Tartini to the closing Zapateado of Sarasate.

But technique was not the only asset displayed. His tone was silvery rather than lush and always beautifully modulated within a small dynamic range. Impeccable intonation, taste, style and musicianship characterized his playing of such diverse works as the Beethoven Sonata in C minor, Op. 30, No. 2, the Paganini Variations on "Nel cor più non mi sento", Ravel's "Pièce en forme de Habanera", and the Sonata in G minor, No. 3, by Karen Khachaturian (the nephew of Aram Khachaturian), which received its New York premiere. The latter work has youthful zest and sparkle, rhythmic vitality,

and melodic appeal no less than good workmanship to recommend it. The violinist played it with relish and the understanding of a kindred spirit.

David Garvey was the excellent collaborating pianist. —R. K.

## Leonard Hungerford . Pianist

Grace Rainey Rogers Auditorium, Dec. 20.—Since his Town Hall debut in 1951, the young Australian pianist Leonard Hungerford has shown increasing insight into the major literature for the keyboard.

In his recital at the Metropolitan Museum of Art, Mr. Hungerford lim-

ited himself to three Beethoven piano sonatas and an opening group of the Schubert Impromptus, Op. 90. Limiting is probably not the precise word to describe this undertaking, for Mr. Hungerford included the Beethoven C minor Sonata, Op. 111. He played it with great power and intensity, balancing the sonorities with admirable skill. And in the earlier Sonata in E flat, Op. 7, the pianist uncovered the charm and innocence of the piece in a manner quite captivating.

The Schubert Impromptus offer a challenge to a soloist, with their widely varying tonal colors, not to mention the subtle phrasing required



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## RECITALS in New York

to give each of them its special character. It is a tribute to Mr. Hungerford that this music and the Beethoven which came after it gave so much pleasure.

—W. L.

### Ars Nova

Carnegie Recital Hall, Dec. 21, 5:30.—The Ars Nova group performed Mozart's Serenade No. 11, in E flat major; Beethoven's Octet in E flat major, Op. 103; and the world premiere of Ezra Laderman's Octet for Winds in One Movement. The members of this organization, conducted by Robert Mandell, consist of Charles Kuskin and Ronald Roseman, oboes; William Klinger and Donald Lituchy, clarinets; Robert Bobo and

Ralph Froelich, French horns; and Arthur Weisberg and Herman Gersten, bassoons.

The Laderman Octet is original and speaks a reflective, inquiring mind. There are moments of strength, nobility, and touching expressivity. The work also has a subtle Hebraic quality about it. Laderman's musical utterance, once again, finds its energy in architectural and meaningful growth. It would be interesting to hear the composer rhapsodize and find a form that could grow from the content of his singing. The performance did not fully realize the intentions of the score.

On the other hand, the Mozart and Beethoven works were beautifully played. Mr. Mandell conducted them with cool charm and special care. The concert was presented by Norman J. Seaman's Twilight Concerts.

—M. D. L.

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### Kenneth Amada . . . Pianist

Town Hall, Dec. 23.—Kenneth Amada, a young pianist who gave his first public recital at the age of 5 and his first Town Hall recital in 1951 at the age of 19, made a fine impression at this concert. He has a brilliant technique and a virtuosic approach to piano playing. Such things do not come easy and without hard and serious work and high praise is due this young pianist.

He opened his program with the Beethoven Sonata Op. 53, in C major ("Waldstein"). He performed it with clarity and agility and complete technical control. His performance, however, did lack interpretative variety. Nine Chopin études followed and they were dashed off with a staggering technical prowess. The most satisfying ones, musically, were Op. 10, No. 2; Op. 25, No. 2; and Op. 10, No. 5. The Chopin Ballade in F minor was not as successful, despite Mr. Amada's great technical powers. It lacked direction and natural flow.

The Bach Chromatic Fantasy and Fugue and Liszt's "Mephisto" Waltz concluded the program. The Fugue was performed extremely well. The voices were clearly defined, and Mr. Amada allowed the structure of the piece to clearly unfold itself. The "Mephisto" Waltz was performed with all the bravura required. More restraint at times would have rendered the climaxes more effective.

All in all Mr. Amada is an extremely fine pianist. Certain musical elements are still to be refined, but it was an auspicious recital.

—P. C. I.

### Vienna Choir Boys

Town Hall, Dec. 27.—The holiday season in New York is always enhanced by a visit from the Vienna Choir Boys. As usual, they appeared in a special Christmas Eve service in St. Thomas Episcopal Church, on Fifth Avenue, and in two programs in Town Hall, the matinee on the 28th specially designed for a younger audience.

For their evening appearance, the program opened with 16th-century religious music by Jacobus Gallus, Palestrina and Widman. There was a beautiful duet, Mendelssohn's "Birds are Leaving for the South", and, following intermission, two Schubert favorites, "The Nightingale" and "La Pastorella".

A feature of any Vienna Choir Boys evening is comic opera. On this occasion, the offering was "The Village Barber", by Johann Schenk (1761-1836). It is an amusing trifle about an amorous barber, Lux, who doubles as doctor. The youngsters sang and acted with animation, and seemed to enjoy the proceedings as much as the audience.

The evening closed with a group of Austrian Christmas songs, including a breathtakingly beautiful "Silent Night" in both English and German. After repeated opening and closing of the curtain, the director, Gerhard Track, led the 22 voices in an appealing adieu, "Auld Lang Syne".

—W. L.

### Carolyn Palmer . . . Soprano

Town Hall, Dec. 29, 5:30.—A taxing recital of Schubert, Brahms, Wagner and Debussy was undertaken by Carolyn Palmer in her Town Hall appearance. Last heard in 1945, Miss Palmer, a resident of this city, appeared some years ago with the San Francisco Grand Opera and San Carlo Opera Companies.

Although she has fine volume and some low notes that have appealing resonance, Miss Palmer has numerous

problems which distract from her performance. She frequently scoops for high notes, and her sense of rhythm, more often than not, was insecure. Her concentration in reading the words for some of the songs was a further distraction. The accompanist was Paul Meyer.

—W. L.

### Cantata Singers

St. Michael's Church, Dec. 29, 6:30.—The Cantata Singers, with Arthur Mendel as guest conductor, performed Bach's "Christmas Oratorio" without cuts. The work, which consists of six cantatas, each composed for separate days of the Christmas season but conceived by Bach as a whole, was given in two sections, with an hour intermission. The soloists, distinguished for their intelligent singing and attention to appropriate musical style and expression, were Helen Boatwright, soprano; Florence Kopleff, contralto; Charles Bressler, tenor; and Paul Matthen, bass.

Perhaps most impressive was Mr. Bressler, who sang the part of the Evangelist from behind a lectern. His recitatives sounded lucid and intensely meaningful. Miss Boatwright's full, lyrical voice was a delight. The charming assisting singer in the Echo Aria was Dilys Jones. Miss Kopleff was facile and rich-toned; Mr. Matthen was stalwart, if less interesting as to vocal quality.

Mr. Mendel conducted artfully, with deep knowledge and appreciation of the score. The chorus was well-trained and smooth-sounding, but sufficient clarity in the contrapuntal choruses was not always attained. This was at least partly due to a slightly over-resonant hall.

—D. B.

### Christmas Masque For Children

Town Hall, Dec. 29, 3:00.—"A Christmas Masque of Traditional Revels" was the title given to a delightful program of music, dance, and drama, with John Langstaff, baritone, as soloist and master of ceremonies. It was refreshingly free of the artificiality that mars many such presentations for children.

The program consisted of audience participation in Christmas carol singing, a children's wassail procession through the hall, authentic Morris dances from England, and a most diverting Mummings and Sword Dance Play. Folk ballads from the United States and England sung by Mr. Langstaff and interpreted in dance were among the high spots of an extremely well-planned production.

Much credit for the success of this presentation is due Mr. Langstaff, who not only possesses a fine baritone voice, but also acted as a warm and genial master of ceremonies. It is seldom that one encounters a program of such authentic honesty that completely absorbs the interests of children as this one did. The "Christmas Masque of Traditional Revels" deserves to become an annual presentation in New York.

—C. M.

### Sheldon Lubow . . . Pianist

Town Hall, Dec. 29 (Debut).—A 19-year-old student of Harvard College, Sheldon Lubow gave a debut recital in Town Hall that revealed notable talent. The young man, a native of Pittsburgh, has studied with Claudio Arrau for the past five years and has studied the piano since the age of eight.

Mr. Lubow, from the opening D major Prelude and Fugue from Bach's "Well-Tempered Clavier" (Book Two), impressed us with his mature approach



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to the music. The Fugue came off beautifully, with all the details in proper place. His idea of the Beethoven E flat Sonata ("Les Adieux") was large in concept, and his playing in the middle movement was expressive.

He was least effective in the one 20th-century piece he chose to play, the Prokofiev Seventh Sonata. He seemed unable to infuse it with his own feelings. In Schumann's "Carnaval" and the Chopin B minor Sonata Mr. Lubow again revealed his sensitivity and remarkable musicality.

—W. L.

## Twilight Concerts

Carnegie Recital Hall, Jan. 4, 5:30. —Several premieres and the first New York performance of Paul Hindemith's 1949 Sonata for Contrabass and Piano were given during a varied program in Norman Seaman's Twilight Concerts series.

The new and excellent Chamber Brass Players gave a first hearing of Natalie Tillotson's Suite for Brass, which provides a good workout for this unusual combination of instruments. A duo for violin and cello called "Abstract" and "Non-Objective" revealed its composer, Eda Rapoport, as a writer of somewhat dry but musically sound chamber music.

Perhaps the most interesting new work was contributed by Robert M. Abramson, whose Two Nocturnes for Cello and Piano were heard, with the composer at the piano and William Jackson, cellist. The cello is the center of interest, and the composer has a nice sense of invention and form.

As for the Hindemith sonata, it reflected the composer's austerity: the three movements are devoid of any compelling musical ideas. The work is quite difficult to play, and it is to the credit of Robert Gladstone, cellist, and Philip Evans, pianist, that it went quite well.

There was much enthusiasm for the offerings of the Chamber Brass Players, especially for J. C. Pezel's "Tower Music Suite", the first movement of which had to be repeated due to the acclaim for Brooks Tillitson's horn solo. Others in the group are Maurice Peress, musical director, trumpet; Gary Goren, trumpet; Jay McAllister, tuba, and Alan Raph, trombone. Other performers were Yvette Rudin, violin; Alexander Goldfield, cello, and Sonja Savig, soprano, who sang three folk songs which seemed to have no appropriate place on the program.

—W. L.

## Music Forgotten and Remembered

Grace Rainey Rogers Auditorium, Jan. 4.—This delightful evening, devoted to a performance of Rossini's "Petite Messe Solennelle", was one in a series of three being given by the Metropolitan Museum of Art. The Rossini work was repeated by request from last season.

Rossini composed this Mass, which is anything but "petite", in 1863, when he was 71. It reveals a side of his nature that must amaze those who know only the Rossini of the "Barber". Actually, Rossini was an awed admirer of Beethoven and a worshiper of Bach and Mozart, a far more serious musician at heart than most people today imagine. What would we think of Shakespeare if his only familiar play was "As You Like It"?

The performance was wholly felicitous. The four expert and sensitive soloists were Adele Addison, Beatrice Krebs, John McCollum, and Donald Gramm. The chorus of 12 members and alumni of the Juilliard Opera Theatre was impeccable. Jack Maxin,

at the piano, and John Upham, at the harmonium, provided a flawless accompaniment; and Frederic Waldman conducted with stylistic authority as well as inspiration. Emanuel Winter-nitz's program notes were masterly, as they invariably are.

—R. S.



Betty Allen

## Betty Allen . . . Mezzo-Soprano

Town Hall, Jan. 5 (Debut).—Expectations ran high for this New York solo debut recital by Betty Allen. The Ohio-born mezzo-soprano had demonstrated in previous appearances here with orchestra, and in the exacting role of St. Theresa in the Gertrude Stein-Virgil Thomson opera "Four Saints in Three Acts", that she is a singer of uncommon endowments.

The enthralling evening of song she provided far exceeded the expectations. Miss Allen is not only blessed with a well-trained voice of singular natural beauty, remarkably pure and limpid throughout its range, but everything she sang was backed up with sound musicianship and the warmth of her own personality. The voice itself fell on the ears like velvet, from the opening arias by Benedetto Marcello to the closing group of Spirituals. In between, the flexibility of her voice in emotional and dramatic contrasts was well displayed in her singing of such disparate items as the Julia Perry "Stabat Mater", in which she was ably assisted by the Beaux-Arts String Quartet, two Brahms Songs for Voice and Viola, three "Psalms" by Arthur Honegger, and three songs by Fauré.

In an evening that was one long crescendo of highlights, it is difficult to pick out the super-highlights. From a purely vocal point of view these would include, for one, Honegger's "Psalm CXL", where, to match the somberness of the music, Miss Allen's voice took on a dark reedy quality not unlike the chalumeau register of the clarinet. The mood of the "Psalm", too, was communicated with extraordinary intensity by both Miss Allen and her accompanist, Paul Ulanowsky. The disarming simplicity of her delivery in Brahms's "Geistliches Wiegenlied" no less than the sheer loveliness of her mezza voce was also movingly effective. Here again, she was well matched with the sensitive playing of Mr. Ulanowsky and Carl Eberl, violist.

With a throb in her heart and a touch of heaven in her voice, Miss Allen sang Margaret Bonds's fine arrangement (made especially for Miss

Allen) of "I Got A Home In-a That Rock" in a way that nobody who heard it is likely to forget.

—R.K.

## New York Pro Musica In Medieval Music Drama

The New York Pro Musica Society presented a 12th-century music drama at the Cloisters on the afternoon of Jan. 2 under the direction of Noah Greenberg. The Cloisters, a reconstruction of medieval buildings filled with medieval art, is a branch of the Metropolitan Museum of Art, and it has been the setting of several memorable concerts of music of the period.

"Daniel", the work given by the Pro Musica Society, was prepared after arduous research and painstaking co-ordination. The drama was transcribed from a manuscript in the British Museum by the Rev. Rembert Weakland, O.S.B. Margaret Freeman and Meyer Schapiro acted as artistic advisors. Robert Fletcher designed the sets and costumes. The English narrative summary of the Latin text had been prepared by no less an artist than the brilliant poet W. H. Auden. It was spoken by Bernard E. Barrow, who was costumed as a Friar.

The accompaniment was provided by instruments of the period, including harps, recorders, some of the ancestors of the violin, and carillons. Among the singers were Russell Oberlin, Brayton Lewis, Gordon Myers, Charles Bressler, and Betty Wilson, together with a boys' choir. The stage director was Nikos Psacharopoulos. Lincoln Kirstein was the general supervisor of this unique project.

## Casals Performs In Public Again

San Juan, P. R.—Pablo Casals will be heard in all six chamber-music concerts scheduled for the second annual Casals Festival, to be held here from April 22 to May 8. The cellist, who was prevented by a heart attack last April from appearing in the 1957 festival, performed for the first time before an audience since his illness, on Dec. 30. The occasion was a program at the Governor's Palace in honor of Mr. Casals' 81st birthday, which fell on Dec. 29. He recently accepted an invitation to play in Vienna next June.

## Stuttgart, Madrid Groups for Edinburgh

Edinburgh.—Opera companies from Stuttgart and Madrid will appear at the Edinburgh International Festival next summer. The Stuttgart State Opera will offer Mozart's "Die Entführung aus dem Serail", Weber's "Euryanthe", Wagner's "Tristan und Isolde", and Strauss's "Capriccio". Ferdinand Leitner is musical director of the company; Lovro von Matacic will be guest conductor; and the stage directors will include Rudolf Hartmann, Günther Rennert, and Wieland

Wagner. Leading singers will be Inge Borkh, Martha Moedl, Gustav Neidlinger, and Wolfgang Windgassen.

Ataulfo Argenta will conduct the Madrid company in a bill devoted to Falla's opera "La Vida Breve" and ballet "El Sombrero de Tres Picos". Victoria de los Angeles will have the leading role in the opera; Antonio will be the leading dancer in the ballet.

Aug. 24 to Sept. 13 are the dates of the festival, which will offer orchestral concerts, chamber music, recitals, drama, and ballet, in addition to opera.

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# New Music

## Shostakovich Writes New Piano Works

Dimitri Shostakovich, once the *enfant terrible* of Soviet Russian music, has recently written two works for piano, the Concertino, Op. 94, for Two Pianos, and the Concerto for Piano and Orchestra, Op. 101, that would not have shocked his grandmother. They will bring much innocent pleasure to young pianists, and, especially in the case of the Concerto, to their elders as well. But they will earn him the abuse of the more fanatical members of the musical *avant garde* because they are unabashedly old-fashioned in harmonic idiom and melodic cast, and are obviously intended to appeal to people of conservative or undeveloped tastes.

Although I have always enjoyed and admired the greater and more revolutionary Shostakovich—the brilliant young wit and fantasist of the early Piano Concerto, Op. 35, of the First Symphony, of the satiric ballet music, and "Lady Macbeth of Mzensk", I can see no reason to turn up my nose at these harmless and thoroughly entertaining little pieces. One could never guess from them, it is true, that their composer had written one of the towering symphonies of our century (the Fifth). But on their own terms they serve their purpose admirably.

The Piano Concerto, Op. 101, like the Concerto, was written for and dedicated to the composer's son, Maxim Shostakovich, who was born in 1938. It was introduced to the United States in a brilliant performance by Leonard Bernstein, both

playing the solo part and conducting the New York Philharmonic, on Jan. 2 (see page 34). In evaluating this work, our first duty is to ask ourselves: Is this music cheap, vulgar, meretricious? Does the composer abjure his characteristic style in order to pander to popular taste? It seems to me that the answer is "No" on all points. There are countless traces of the earlier Shostakovich in the perky rhythms, the twists of melody, the harmonic coloring. And even the songful and melancholy Andante, with its reminders of Rachmaninoff, is unmistakable Shostakovich. The work is quite easy to play and is enormously effective. (It sounds much more difficult than it actually is.) Instead of berating the composer because he has not written a masterpiece, let us ask ourselves the question: How many works of this type and degree of difficulty are as good or as appealing to the general public?

The Concertino is inferior to the Concerto both in materials and workmanship, but it, too, is well worth the attention of young pianists and will have a popular appeal. This is certainly not music for the ages, but it is very engaging music for the moment. Both works are issued by Leeds Music Corporation. —R. S.

## Sowerby Poem For Chorus

Leo Sowerby composed his poem for mixed voices and orchestra, "The Throne of God", for the 50th anniversary of Washington Cathedral in Washington, D. C. It has been issued in vocal score by H. W. Gray, who releases the full score and parts on rental. Sowerby has taken his text from the Book of Revelation. The work lasts a little over half an hour in performance. More notable than the musical materials is the skill with which he has set this work. A lifelong experience with choruses and church music has given Sowerby an extraordinary fluency, and even those who have more contemporary preferences in style will find much to approve of in his handling of his forces. —R. S.

## Twelve Bagatelles For Piano by Rochberg

Young (I assume that most of them will be young) pianists who like their bagatelles to have a contemporary flavor will welcome the Twelve Bagatelles for Piano by George Rochberg, composed in 1952 and dedicated to Luigi Dallapiccola. Most of these 12-tone pieces are only a page long, but the last four are slightly longer. In spite of their brevity, they each have a distinct profile and mood. These moods vary from the proclamatory vehemence of the first to the lyric restlessness of the seventh and the more conventional jollity of the last, marked Burlesca. Although I did not have time to analyze these pieces carefully, I found them interesting at first contact and not of Himalayan difficulty. They are published by Theodore Presser. —R. S.

Vienna.—Wagner's "Die Meistersinger" will be revived at the Metropolitan Opera in New York in the 1958-59 season under the direction of Karl Boehm, according to a news release here.

## First Performances in New York Concerts

### Concertos

Shostakovich, Dimitri: Piano Concerto No. 2 (New York Philharmonic, Jan. 2)

### Piano Solos

Langstroth, Ivan: Sonatina (NAACC, Dec. 22)  
Otey, Orlando: "Alacran"—Prelude and Toccata (NAACC, Dec. 22)

### Songs

Kastle, Leonard: "Acquainted with the Night"; "Stopping by Woods on a Snowy Evening" (NAACC, Dec. 22)

### Violin Music

Khachaturian, Karen: Sonata in G Minor, Op. 1 (Gerard Kantarjian, Dec. 20)

### Cello Music

Abramson, Robert M.: Two Nocturnes (Twilight Concerts, Jan. 4)

### Double-Bass Music

Hindemith, Paul: Sonata (1949) (Twilight Concerts, Jan. 4)

### Flute Music

Laderman, Ezra: Sonata (NAACC, Jan. 4)

### Chamber Music

Gaburo, Kenneth: "Line Studies" for flute, clarinet, viola, and trombone (Composers Forum, Dec. 21)

Laderman, Ezra: Octet for Winds (Ars Nova, Dec. 21)

Rapport, Eda: "Non-Objective" for violin and cello (Twilight Concerts, Jan. 4)

Tillotson, Nattalie Rojansky: Suite for Brass (Twilight Concerts, Jan. 4)

## Composers Corner

Yasushi Akutagawa's "Music for Orchestra", which received its American premiere in 1955 by the Cincinnati Symphony, was performed by the Amherst Symphony on Oct. 20.

A new series of programs entitled "Music for an Hour" will be given throughout the academic year by the music department of **Barnard College**. Students at Barnard and Columbia University participated in the first program, which was given on Nov. 22.

Dec. 19 marked the 20th anniversary of the founding of the American Composers Alliance, an organization of 130 American composers.

Benjamin Lees is working on his Symphony No. 2, which was commissioned by the Louisville Orchestra under its Rockefeller Foundation grant for such purposes.

An oratorio composed by Cecil Effinger—"The Invisible Fire"—was scheduled to receive its world premiere on Dec. 31, at the University of Kansas in Lawrence. The work was performed by 58 members of the Kansas City Philharmonic, under Thor Johnson, and was commissioned by the National Council of Churches to be performed at the Sixth Quad-

rennial National Methodist Student Conference.

Everett Helm's Divertimento for String Orchestra was scheduled to be heard for the first time in America on Jan. 10 by the Minneapolis Symphony, under Antal Dorati. The work was given its premiere in November, 1957, by the Stuttgart Chamber Orchestra, the composer conducting.

Compositions by Leslie Kondorossy to be performed during the season include the new Suite for Violin, Op. 90, to be performed by Francois D'Albert; Three Movements for Violoncello, Op. 62, which will be played by Andras von Schill Rethati; "Three Miniatures", Op. 43, and "Three Little Hungarian Pieces", Op. 86, which will be played by the pianist Jose Rombaldi; "The Fox" and "The Pumpkin", two operas scheduled for performance this spring; "The Ideal" and "King Solomon", two ballets which will be performed in May; and the new Three Movements for Organ, to be played by Russell Allon Hehr, organist and choir director in Cleveland.

Three compositions by José Serebrier will be played in New York City at a Composer's Forum concert

Igor Gorin recently opened the 14th season of the Port Huron (Mich.) Community Concert Association with a recital on Nov. 19. He is seen backstage with officials of the local association. From the left: Frank Conroy, board member; Mr. Gorin; Mrs. Alice Harrington, president; D. Robert Nelson; and Alex MacKinnon, board member

Port Huron Times Herald Photo



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at Columbia University on Jan. 18. The works will include "Pequeña Música" for woodwind quintet, "Suite Canina" for woodwind trio; and Sonata in One Movement for solo viola.

"The Woman and Her Shadow," a ballet set to music by Alexander Tcherpnin was performed in Thier, Germany, recently on a program that included works by Stravinsky and Prokofiev. Mr. Tcherpnin's Suite is scheduled to be played by the British Broadcasting Company Symphony on Jan. 3.

At the annual Sage Chapel concert at Cornell University, Mabel Daniels' "A Psalm of Praise," for mixed chorus, three trumpets, percussion, and organ, was performed on Jan. 19, under the direction of Thomas A. Sokol.

Seymour Barab's short opera, "How Far to Bethlehem?", with a libretto by Susan Otto, was given its premiere on television on Dec. 23 by the opera workshop of Rutgers University's Newark branch.

The first catalog of the Bohemian Composers Group, a group of professional composers in Los Angeles, has just been issued and is devoted to orchestral works. Inquiries may be addressed to Otto Bostelmann, Bohemian Composers Group, 1209 N. Clark St., Los Angeles 46, Calif.

David Scheinfeld's Quartet Concertante for Winds and Orchestra was scheduled to receive its world premiere by the Little Symphony, under Gregory Millar, in Berkeley, Calif., on Jan. 7. The work was especially written for the four solo woodwinds of the orchestra.

Alfeo Sturulo's symphonic-poem "Simon Bolivar" will be given its world premiere by the American Symphony of New York, under Enrico Leide, on Jan. 17 at Hunter College, New York City.

## Contests

ALFREDO CASELLA PIANO COMPETITION. Auspices: Naples Music Academy. Open to pianists of any nationality between the ages of 15 and 32 at the time of presentation of application. Winners of first prizes at other competitions are excluded. Awards total \$1,600. Contest takes place April 15-23. Deadline for applications: March 31. Address: Accademia Musicale Napoletana, Segreteria Concorso Internazionale "Alfredo Casella", Largo Giulio Rodinò n. 29, Naples, Italy.

MINNESOTA CENTENNIAL SONGWRITING CONTEST. Auspices: Music Committee of the Committee on the Arts, Minnesota Statehood Centennial Commission. Open to all song writers. Award: The commission will collaborate with a national publishing firm in publication and promotion of winning song. Deadline: Feb. 15. Address: Miss Mathilda Heck, 1004 Portland Ave., St. Paul 4, Minn.

ALBUQUERQUE CIVIC SYMPHONY EIGHTH ANNUAL YOUNG SOLOISTS COMPETITION. Auspices: Albuquerque Civic Symphony. Open to instrumentalists not over 25, singers not over 30, excluding military-service time, from Arizona, Colorado, Oklahoma, Texas, and New Mexico. Award: Performance with Civic Symphony with \$200 remuneration. Deadline: Jan. 25. Address: Mrs.

Jay W. Grear, P. O. Box 858, Albuquerque, N. M.  
Terry Pine, 13, won first prize in piano in the Syracuse (N. Y.) Civic Morning Musicals Inc. Scholarship Auditions. Hans Petermandl, Austrian pianist, won the biennial contest of the Bösendorfer Piano Company.

## Springfield Symphony Gives Concert Bohème

Springfield, Mass.—The Springfield Symphony, conducted by Robert Staffanson, gave a concert version of Puccini's "La Bohème" as part of its 1957-58 subscription season. Nicolai Gedda, Metropolitan Opera tenor, appeared as Rodolfo, and Saramae Endich, Metropolitan Auditions winner last season, appeared as Mimì. Others in the cast were Peggy Bonini, as Musetta; Chester Ludgin, as Marcello; Jan Rubes, as Colline; George King, as Schaunard; and William LaFond, as Pargipnol.

The performance, enthusiastically received by the audience and daily press, drew larger box-office receipts than any previous one by the group.

The orchestra gave special Christmas performances of Menotti's "Amahl and the Night Visitors" on a double bill with Tchaikovsky's "Nutcracker" ballet.

## Shreveport Opera Staging Manon

Shreveport, La.—The Shreveport Civic Opera Association is giving three performances of Massenet's "Manon", on Jan. 13, 15, and 17, at the Marjorie Lyons Playhouse. Steiner's English translation is being sung by Katherine Fitzpatrick, as Manon; Loren Driscoll, as Des Grieux; John Cox, as Brétigny; and William Beck, as Lescaut. Walter Herbert, of the Houston Grand Opera Association, is the conductor. The resident staff for this, as well as a previous production of "Tosca", includes Jack Lawson Gillum, managing director, and Helen Ruffin Marshall, musical director.

## Cardus on Conductors

(Continued from page 14)

New York Philharmonic Orchestra on the evening before a performance of the Ninth Symphony of Mahler. "Gentlemen," he said, "tomorrow when we play, in the audience will be Alma Mahler, who was the Geist, ze inspiration, of thees immortal Meisterwerk. Now gentlemen, I want der performance to be more as a performance; I want it to be a Konzeption, so that Mahler's wife, his guter Geist, will feel that in the hall is the Geist of Mahler selbst — 'imself. So I leave no stones unturned to make thees performance komplet, immaculat'. From my own expense I give yet anozer rehearsal if necessary. So I ask you, gentlemen, to give me now any advise, any leetle advise, about bowing or phrasings. I am modest man. I listen."

He bent his head and waited. Not a sound. So he spoke again. "Komm, don't be shy. I am humble man. Any leetle advise from you; you are all very great musicians. Speak, I leave no stones unturned . . ." There was more silence, then from the trombones came a voice. "Why, Doc.—send for Bruno Walter!"

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"Yemenite Wedding", one of the ballets in the repertory of Inbal, in which two guests engage in a friendly contest before the actual ceremony

## Israeli Troupe Introduces Traditional Yemenite Dances

Perhaps the outstanding quality of Inbal, the Dance Theatre of Israel, which opened a three-week season at the Martin Beck Theatre on Jan. 6, is purity of heart. Inbal means "the tongue of a bell", and the dancing, singing, and miming of these young Jews of Yemenite origin has the ringing clarity and freshness of a bell-peal. Although their work is enormously effective in the theatre, it bespeaks the open air, the life of villages and camps, and age-old religious traditions, cherished in exile and now honored in triumph at home. They bring us a timely reminder of simple people who face life heroically, with joy in their hearts, and with a profound respect for each other.

Sara Levi-Tanai, the founder and director of Inbal, is herself the child of Yemenite parents. Realizing how much of the dance and song and poetry of ancient Israel had been filtered down through the centuries by the Jews who lived in Yemen, she determined to collect and preserve some of these treasures in theatrical form, now that the Yemenites had returned to their homeland. One of the first obstacles she met was the objection of many parents to their children performing on the stage, and she must have used great tact in overcoming these stern religious prejudices.

### Preservation of Traditions

Incredible as it may seem, it was 2,500 years ago, five centuries before Christ, that the ancestors of the Yemenite Jews of today fled to Arabia, when the kingdom of Palestine was crushed. There they lived the close and socially and politically confined existence of an oppressed minority, preserving their race and their traditions with that tenacity that has made the history of the Jews one of the miracles of human history. Small wonder if there is a strain of severity and conservatism in them! But actually, Inbal performs an invaluable service to their religion, for it reveals their beliefs to the world with sweetness and dignity and deeply touching conviction.

Miss Levi-Tanai performed her complex task with astounding taste,

intuition, and resourcefulness. She had to be a teacher, choreographer, composer and folklorist, all in one. Using a vast mass of traditional melodies, dances, poems and other material she had to fashion theatrically effective works that would preserve the freshness and the ancient spirit of their sources. Two brilliant American dancers and choreographers of Jewish heritage, Anna Sokolow and Jerome Robbins, have also worked with the company with an eye to the theatre. But what has emerged has the stamp of intrinsic authenticity. No higher praise could go to all of those who have helped these young artists than to state that their contributions have been fused into something wholly unified and quite unique. To the America-Israel Cultural Foundation, which is sponsoring their visit, and to their manager, S. Hurok, we also owe a debt of thanks.

### Remote Pastoral World

In the very first number on the program, "In the Footsteps of the Flock", a suite of Shepherd Dances to music derived from Israel folk themes arranged by Menahem Aviodom, a marvelous vigor and joyousness made themselves felt. The boys, with their black beards and burning dark eyes, and the strong, slender girls, with their modest yet utterly feminine bearing, transported us to a pastoral world of Martian remoteness to New York. The lightness and height of the leaps, the power in the stamping, the buoyance of body and voice had the bracing effect of a winter wind. One of the pleasures of the program was the simplicity of most of the music, played on shepherd pipes and drums and chanted by the dancers. Only in the more sophisticated scores, using piano, did one sense a jarring note.

"The Song of Deborah", based on the narrative in Judges, Chapter 5, Verses 1-31, was a stirring Old Testament vision. Margalith Oved was a commanding figure as Deborah, exhorting the people, and Meir Ovadia matching her heroic bearing, as Barak, the chieftain. But the whole cast performed with superb intensity and

abandon. The scenery designed by Arnon Adar for this and all of the works on the program was equally notable for its economy, sense of style and period, and ingenuity. Equally beautiful were the costumes, designed by Mr. Adar, Anatole Gurevitz, and Fini Leitersdorf and woven and dyed and fabricated with loving care by native craftsmen in Israel.

Most intimate and lovable of the works was the "Yemenite Wedding", with songs in both Hebrew and Arabic. It is a rare blend of humor, tenderness, and solemn ritual, a true glimpse of folk life that is as visually lovely and earthy as Sophie Maslow's "The Village I Knew". David Mori, as the Bridegroom; Esther Da'if, as the Bride; Yaakov Barzilai, as the Rabbi; and the others made it completely believable.

Miss Oved and Mr. Ovadia danced a duet, portraying a husband's love for his wife "enhanced by the majestic holiness of the Sabbath", that was deeply touching. Less successful, but still full of color and invention, was "The Queen of Sheba", adapted from a play by Yaakov Cohen. The highlight was a hilarious duet by two jesters, Yehuda Cohen and Gabriel Amrami, that offered some of the best clowning I have seen in many a season. Altogether this was a charming and heartening evening.

—Robert Sabin

### Geoffrey Holder and Company

Kaufmann Concert Hall, Dec. 22. —This concert was electrifying. The amazingly gifted Geoffrey Holder, who is a brilliant painter and designer, as well as a choreographer and dancer, provided one of the most visually gorgeous and physically dynamic programs that I have seen in many a year. The costumes and props alone would have made the evening memorable, for the sumptuous-looking fabrics and adornments were blended with a painter's sense of tone and harmony.

The program not only included five works by Mr. Holder but it also introduced a new work, and a very powerful one, by John Butler, called "Star-Cross'd" and based on "Romeo and Juliet". Mr. Butler has divided his dance-drama into two parts: "The Wedding" ("young, breath-caught happiness") and "The Tomb" ("death, and madness springing from grief"). He has been careful to translate into movement the keynotes of the tragedy, movement that is plastically beautiful.

Mr. Butler has learned much from Martha Graham, but he does not give us diluted Graham but genuine Butler. He has used music by Peggy Glanville-Hicks and Karl Birger Blomdahl that is effective, although the two musical styles clash. Jac VENZA's costumes are also evocative. Most important of all, the performance by William Milié and Carmen de Lavallade was deeply moving. They never allowed the physical virtuosity of the performance to obtrude upon its emotional eloquence.

The Holder works were "Dance for Two", danced by Miss de Lavallade and Mr. Milié to Scarlatti; "Tobago Love", a humorous version of the eternal triangle set on the island of Tobago, superbly danced by Ella Thompson, Charles Blackwell, Charles Queenan, Scoogie Brown, and Mr. Holder; "Doogla Suite", with its fascinating blend of African and East Indian dance elements; "Prodigal Prince", a dazzling tribute to Haiti's first primitive painter, Hector Hyppolite, with some African dream visions that are stunning, with Harold Pierson as Hyppolite; and "Dame Lorraine", a madcap improvisation on the carnival in the Caribbean. The drummers were magnificent and the emotional temperature in the hall rose steadily all evening.

Mr. Holder is a theatre craftsman who could give lessons to almost everyone on Broadway, and he is a distinguished artist to boot. —R. S.

### Dutch Festival For Amateur Groups

Kerkrade, The Netherlands.—This town of 50,000 inhabitants will hold its third annual festival for amateur orchestras and bands this coming August. Some 125 groups from 25 nations have already applied for participation in the event. Foreign amateur bands and orchestras will be given free board and lodging in private households for the four-day period in which they perform.

Besides the amateur groups who will take part, there will be concerts by such other ensembles as the Garde Republicaine of Paris; the Royal Horse Guards of London; the Imperial Lifeguard Band of Ethiopia; the Defence Band of Tel-Aviv, Israel; the Radio Philharmonic of Hilversum, The Netherlands; the Bamberger Symphony of Bamberg, Germany; and the Montreal Junior Symphony from Canada.

## In the news 20 years ago

When Columbia Concerts Corporation gave a party 20 years ago, the entertainment was provided by (from the left) Jacques Gordon, Georges Barrère, Richard Bonelli, Albert Spalding, and (in front) Ruth Slencznska.





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## OBITUARIES

### MARION EVANS

Marion Evans, 59, vice-president of Columbia Artists Management, Inc., and of its subsidiary, Community Concerts, Inc., died at Doctors' Hospital in New York after a long illness. In her position as Field Manager of Community Concerts, she was one of the leading figures in the organized concert-audience field, and she was



Marion Evans

well known in the hundreds of communities the company served.

Before joining Community Concerts, Miss Evans and her mother conducted the Mississippi Valley Teachers Bureau in Mankato and Rochester, Minn. She was with the Horner and Moyer Lecture Bureau, in Kansas City, from 1938 to 1943. In the latter year she joined Community as a field representative. Later she became Field Manager of the Western Division, with offices in Chicago, and in 1953, she was elected vice-president of the parent organization. In 1954 she became a member of the board of directors and was at that time transferred to the New York office.

Born on March 8, 1898, in Wabasha, Minn., Miss Evans graduated from St. Mary of the Wood Convent in Indiana. She also attended the University of Minnesota.

She is survived by a brother, Harry, of Glen Ellyn, Ill.; two nieces; and a nephew.

### LOUIS HASSELMANS

San Juan, P. R.—Louis Hasselmans, 79, conductor at the Metropolitan Opera from 1922 to 1936, died here on Dec. 27. He had been living here for the past two years with his daughter.

Born in Paris on July 25, 1878, Mr. Hasselmans was the son of a harp teacher at the Paris Conservatory. He studied at that school with Delsart, Lavignac, Godard, and Massenet. A prize-winning cellist, he toured as soloist and with the Caplet Quartet in Europe. He made his debut as a conductor in 1905 with the Lamoureux orchestra in Paris, and two years later founded and conducted the Hasselmans Orchestra Concerts in the French capital.

Conducting engagements at the Paris Opéra-Comique, Montreal Opera, Marseilles Concerts Classiques, and Chicago Opera preceded his debut at the Metropolitan on Jan. 20, 1922, conducting "Faust," with Farrar, Martinelli, De Luca, and Whitehill in the cast. Specializing in the French repertoire, Mr. Hasselmans conducted the Metropolitan premieres of Ravel's "L'Heure Espagnole" and Laparra's "La Habanera," and premieres elsewhere of Camille Erlanger's "Aphrodite," Leroux's "Le Chemineau," and John Alden Carpenter's

ballet "The Birthday of the Infanta".

After leaving the Metropolitan, Mr. Hasselmans became head of the music department and opera school at Louisiana State University.

He was first married to H. Copillet. His second wife was Minnie Egner, mezzo-soprano at the Metropolitan for many years.

### ERIC COATES

Chichester, England.—Eric Coates, 71, well-known English composer of light music, died here on Dec. 21. The "Knightsbridge March" from his "London Suite", written in 1932, became enormously popular when it was used as a musical theme for a program on the British Broadcasting Corporation. Similarly, "Sleepy Lagoon", also written in the 1930s, became a hit tune both in England and the United States during World War II.

Educated at the Royal Academy of Music in London, Mr. Coates was a viola player in the Queen's Hall Orchestra for several years. His first orchestral work was a "Miniature Suite", written in 1911. His works include "The Three Bears Suite", "Covenant Garden", and "The Three Elizabeths", just a few in a large output.

He took part occasionally as guest conductor in various music festivals, and early in 1957 he became president of the British Light Music Association. He visited the United States in 1946 and 1955 to conduct his music on American radio stations.

He is survived by his widow, the former Phyllis Black, and a son, Austin.

### GIOVANNI BINETTI

Milan.—Giovanni Binetti, 75, Italian conductor and teacher, died here on Dec. 14. Beginning his career at an early age, Mr. Binetti was prompter at the premiere of Mascagni's "Iris", in Rome in 1898, when he was only 16. Three years later, he made his debut as a conductor, leading "Mefistofele" in Turin. He appeared with Italian opera companies touring Europe for the next few years, tours that included Russia between 1905 and 1907.

He was general secretary of La Scala in Milan under Toscanini from 1922 to 1931. At the same time he conducted a vocal studio, where his pupils included Gina Cigna, Ida Pacetti, Aureliano Pertile, and Elvira De Hidalgo. A heart condition forced Mr. Binetti to retire from public life,

although he was able to run a very successful school in Milan until his death. —P.D.

### MARTTI SIMILA

Lahti, Finland.—Martti Simila, 59, Finnish composer and conductor who toured the United States this fall, died at his home here of a heart ailment, on Jan. 9.

Trained in Helsingfors, Paris, Berlin, and London, Mr. Simila was conductor of the Finnish Opera from 1927 to 1944 and of the Municipal Orchestra in Helsingfors from 1945 to 1950. In 1951 he became conductor of the Lahti Municipal Orchestra.

A close friend of the late Jan Sibelius and considered one of his most authoritative interpreters, Mr. Simila has played his music both as a piano recitalist and orchestral conductor.

Surviving are his wife, Uuti; three daughters; and a son.

### MARY ONDRICEK

Prague, Czechoslovakia. — Mary Leitner Ondricek, who had a piano studio in New York for 40 years, died here on Nov. 12. The studio, at 14 East 73rd St., was a gathering place for many leading musicians and political figures, particularly those from Czechoslovakia. Mr. Leitner, her husband, former editor-in-chief of the largest Czech paper in New York, *New Yorks Listy*, in 1950 accepted a post at the Ministry of Education in Prague, where he died in 1953. Mrs. Leitner is survived by her youngest brother, Emanuel Ondricek, director of the violin department at Boston University.

### ISABEL K. EDDY

Los Angeles.—Mrs. Isabel K. Eddy, 78, mother of Nelson Eddy, well-known baritone, died on Dec. 19. She is also survived by a brother, Edward Stillman Kendrick.

## Newark Museum Lists Sunday Concert Series

Newark, N. J.—The Newark Museum launched its 20th season of five monthly Sunday afternoon concerts last fall. Alfred Mann, head of the music department of Rutgers University's Newark Colleges and conductor of the Cantata Singers of New York, will direct the series for the fourth season. The series, which is free to the public, is being sponsored by Mr. and Mrs. Leonard Dreyfuss and Mr. and Mrs. Franklin Conklin, Jr., for the tenth consecutive season.

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# **Schools and Studios**

Marjorie Gordon recently gave a solo recital at **Duquesne University**, where she is on the voice faculty. The soprano's next important appearance will be as Micaëla in February, in a performance by the Pittsburgh Opera of "Carmen". **Nathan Gordon**, violist, on the faculties of both **Duquesne University** and **Indiana University**, gave a sonata recital on Jan. 14 with Sidney Foster, pianist.

The **Manhattan School of Music** was the subject of Quentin Reynolds' "Operation Success" television program on WABD, in New York, on Jan. 5. Mr. Reynolds interviewed Janet D. Schenck, founder of the school 40 years ago and now director emeritus, and John Brownlee, director since 1956. Activities of the school, filmed for presentation on the TV program, included a rehearsal of the orchestra, conducted by Jonel Perlea; the new string-ensemble department, headed by Alexander Schneider; classes in composition given by Vittorio Giannini; the new percussion ensemble, taught by Paul Price; rehearsals of the school chorus, under Hugh Ross; a voice lesson by Mr. Brownlee; piano lessons by Robert Goldsand; and similar items. The program is being carried on 60 TV stations throughout the country following the New York showing, and is to be repeated on WABD later in the year.

**Northwestern University** has appointed **Robert Gay**, baritone of the New England Opera Theatre in Boston, as associate professor of opera and director of the opera workshop, effective Sept. 1. He will teach courses in operatic production, literature and stage technique. Eugene Dressler, who has been director of the workshop since 1955 on a part-time basis, will devote full time to teaching and assist Mr. Gay in coaching students in opera-workshop performances.

The **College Music Association** held its annual meeting on Dec. 27 and 28 at the Yale University school of music. The association and representatives of the Society for Music in Liberal Arts Colleges, who were meeting at Yale at the same time, voted to merge in a new organization to be called the **College Music Society**. The purpose of the new group is to "gather, consider and disseminate ideas on the philosophy and practice of music as part of liberal education in colleges and universities".

At a Christmas party at the **Manhattan School of Music** in New York City students from 35 countries wore their national dress. Here Australian-born Scotsman John Brownlee, director of the school, chats with Lillian Columna, harp student from the Dominican Republic.

Bedford Bascombe



**Herta Sperber's** pupils have been active in various capacities recently. **Frances Carlson**, soprano, is soloist at the Second Congregational Church in Attleboro, Mass., and is music instructor at the Providence Bible College. Soloist at various special events, she will sing the Countess in excerpts from "The Marriage of Figaro", under the direction of Boris Goldowsky in Boston.

**Louise Heywood**, mezzo-soprano, director of the Salve Regina College glee club, in Newport, R. I., is soloist at the First Lutheran Church in Newport. She recently appeared in excerpts from "The King and I". **Constance Foster** continues as soloist at the Church of Our Saviour in Greenville, R. I. She will give a recital this spring at the Providence Journal Auditorium. **Anna Strother**, soprano, gave a recital in Attleboro, Mass., and sang in performances of the "Messiah" in December.

**Julio Marsella**, tenor, is soloist at the St. Augustine Church in Providence and at the Second Congregational Church in Attleboro. In the latter church, **Lois Meagher**, soprano, is also a soloist.

**Frances Fattmann**, soprano, is soloist at the Ocean Avenue Congregational Church in Brooklyn, N. Y., and is filling concert dates. **Muriel Simmons**, soprano, was heard as Violetta in "La Traviata" and Santuzza in "Cavalleria Rusticana", and as the Countess in an Amato Opera Operalogue of "The Marriage of Figaro" in New York.

Spring programs of operatic highlights and lieder programs will be given by the most promising young singers from the Sperber Studio.

**Hedy Spielter** will give six lectures on the Spielter Method as applied to both playing and teaching the piano, at Steinway Hall, in New York, on Wednesday mornings, beginning Jan. 15.

## **Boston School To Have New Home**

Boston.—The Boston University's School of Fine and Applied Arts will move into new and enlarged quarters on the university's Charles River campus, from its present location on Garrison and Blagden Streets. Construction of the school's new home, at 855-857 Commonwealth Avenue, is scheduled to be completed this month. It will be ready for occupancy by the school's 1,100 full-time and part-time students at the beginning of the second semester, on Feb. 5.

The six-story structure will house the divisions of art and music and the core courses of the theatre division of the School of Fine and Applied Arts. For music students, a 220-seat recital-lecture hall; a 458-seat concert hall, with dressing rooms and a 58 x 30 foot stage; a broadcasting control studio; and innumerable practice and rehearsal halls are housed in the building, in addition to classrooms, administrative rooms, and libraries.

The school has announced the appointment of three new faculty members in the music department, two of them distinguished artists in the concert field. They are **Joseph Fuchs**, visiting professor of violin; **Artur Balsam**, visiting professor of piano; and **Robert W. Holmes**, librarian and instructor of music.

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# Paul Emerich—His Aids for Music Memory

During a recent New York recital, one of the better-known harpsichordists, busily involved in a Bach fugue, stopped abruptly. Beginning again, the performer tried to get past the tricky passage that halted completion of the work. But the notes could not be summoned from memory, and the soloist finally abandoned them and skipped on to the finale.

What makes a veteran performer, long freed from stage fright, suddenly suffer an even more alarming hazard—a mental block? Why is it that a Beethoven or Mozart score, committed to memory years earlier and performed at regular intervals, all but completely disappears from the memory without warning?

For the past 11 years, an energetic Viennese pianist-professor has been answering these questions, to the considerable comfort of countless performers. He is Paul Emerich, founder and director of the Emerich Music School in New York.

At an early age, Mr. Emerich revealed a phenomenal memory, one that allowed him to perform more than 3,000 keyboard compositions, ranging from sonatas to the major concerto repertoire. So impressed with his accomplishments was Columbia University that he was invited to the campus in 1931. Five years ago, he was recalled to Vienna, to his Alma Mater, the State Academy, to give his music memory course.

Mr. Emerich, discussing his unusual



Paul Emerich

vocation during a recent interview said: "Two kinds of musicians come to me: the person who admits he knows nothing about the memory process, and the really great artist who needs to cut short time. I don't teach theory. My interest is in the conduct of the eye, hand and ear, along with visual and emotional requirements."

A beginner suffering from, say, stage fright, will get strict training in concentration exercises from Mr. Emerich. This may include such devices as looking into a candle flame, or fixing on some tone on the keyboard.

"The 'Color Code' is one of the most effective of our memory methods," Mr. Emerich says. "Four colors are used: blue (to mark repetitions in the music); red (for warning of changes); green (deviation); and brown (deviation from repetition). These are visual aids. I try to get my students to see the printed page of a piece of music as a picture of various symbols since one of the three pillars for memory support is the eye. The young pianist, David Bar-Ilan, has a wonderful time with the 'Color Code'."

Mr. Emerich recalled a young lady who came to him, perplexed because she had great difficulty in memorizing. "She told me: 'When I was a little girl, I could memorize music at one sitting. Now I have a real problem, and it frightens me.' I told her: 'As a little girl you had not experienced a thousand things you now have as a young adult. The mental process has changed. Possibly you practiced memory by rote, and this is not at all dependable.'"

## Fixation Approach

How to concentrate, Mr. Emerich believes, is the basis of many memory problems. "If you concentrate, you are not disturbed by outside activities. I employ a fixation approach to concentration, involving application of the 'Color Code', the typography of the keyboard, and rhythmic accents. Rhythm, I believe, is the most powerful force in building up the memory. You break down the whole into parts, into periods and phrases. You have to be aware of strong and weak beats, and compare them with each other. I urge students to count rhythmically the numbers of measures within the phrases."

"How to remove inner and outer disturbances, such as defeatism, depression, a 'live' audience, noises inside and outside the hall, is another important aspect of my work. In our classes we conduct an experiment of playing under disconcerting circumstances. Our Memory Workshop, which meets once a month in Steinway Hall, includes individual as well as group work. There are try-out performances, in which the newly ac-

quired memory techniques are put to the test, and there is the exchanging and supplementing of memory devices by the analysis of traditional and modern music."

The list of Emerich alumni is long and impressive. "As you can well imagine, different artists come to me for different reasons. Some of them need special instruction in memorizing contemporary scores which they have to add to their programs each season." Among those who endorse the Emerich approach to music memory and performance are Franz Allers, William Primrose, Laszlo Halasz, Erich Leinsdorf, and Julius Rudel.

Because there is such interest in his work, Mr. Emerich has been working on a book, "Memorizing Music". He hopes to have it ready for next year.

—Wriston Locklair

## Pechner Heads New Voice Department

Gerhard Pechner, Metropolitan Opera bass, will be director of the new Department of Voice and Musical Theatre Arts of the Seven Arts Center, which will be opened on Feb. 17 at 120 Madison Avenue, in New York. The school will offer qualified students voice instruction; coaching for opera, concert, operetta, musical comedy, and popular singing; an acting workshop for singers; and a course in musicianship.

Teaching will be given to small classes, rather than privately, a method of instruction commonly used in



Gerhard Pechner

Europe but seldom used here. This gives the students not only individual attention but experience in ensemble singing and a ready-made audience for performances, and it helps to keep the tuition rates unusually low. Film and tape will be used to record the progress of each student.

Under Mr. Pechner's direction, a distinguished faculty has been assembled: Samuel Margolis, Estelle Liebling, Stuart Ross, Kurt Adler, Walter Fleischer, Felix Brentano, and Frederic Kurzweil. Most of these teachers have hitherto given private instruction only.

The Seven Arts Center will also open in February a Conservatory of Acting; a School of Puppetry; and Departments of Modern Dance, Primitive and Modern Jazz Dance, and Indian Dance. The Ballet Russe de Monte Carlo has been conducting ballet classes at the center for several months.

Auditions for the Department of Voice and Musical Theatre Arts will continue through Feb. 8, with several scholarships available.

Edith Stephen is director of the Modern Dance Department, with Talley Beatty teaching Primitive and Modern Jazz. For the parents of

children attending classes, there will be simultaneous classes for those who would like to study dance for body conditioning and relaxation.

## Musicologists Meet

Los Angeles.—The American Musicological Society gathered at a site west of the Mississippi for its annual meeting for the first time. The University of California in Los Angeles and the University of Southern California were the hosts. The Hotel Miramar in Santa Monica served as convention headquarters on Dec. 28-30. Papers were read by Albert Seay, of Colorado College; Immanuel Wilhelm, of the University of Illinois; Richard H. Hopkin, of the University of Texas; Milton Steinhardt, of the University of Kansas; Ruth Watanabe, of the University of Rochester; Irving Lowens, of the University of Maryland; Edward Lowinsky, of the University of California; Charles Seeger, of Santa Barbara; Edward Lippman, of Columbia University; Raymond Kendall, of the University of Southern California; Hans Lampl and Murray Lefkowitz, of the University of Southern California; and Arnold Geering, of Berne, Switzerland.

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## ORCHESTRAS in New York

### Previtali Leads Works By Two Italians

New York Philharmonic, Fernando Previtali conducting. Carnegie Hall, Dec. 19:

Sinfonia in G ..... Sammartini  
Concerto for  
Orchestra No. 1 ..... Petrassi  
Symphony No. 1 ..... Brahms

Fernando Previtali, in the last of his three weeks as guest conductor of the Philharmonic, opened the Thursday night program with two Italian works. The brief Sinfonia by the 18th-century Giovanni Battista Sammartini served primarily as an elegant curtain-raiser to the Concerto for Orchestra by the 20th-century Goffredo Petrassi. Written between 1933 and 1934, when the composer was 30 years old, the work seems relatively conservative now, with a certain ingenuity in its scoring and contrapuntal devices, but not much else to keep the attention absorbed. It is a work that Mr. Previtali has championed, and he conducted it with conviction.

To the concluding Brahms symphony, Mr. Previtali brought both a rugged vigor and an Italianate delight in making the most of the melodic substance. —A. R.

### Eugene List Appears In Tchaikovsky Program

New York Philharmonic, Andre Kostelanetz conducting. Eugene List, pianist. Carnegie Hall, Dec. 21:

All-Tchaikovsky Program  
Suite No. 1 from "The Nutcracker";  
Piano Concerto No. 1; Overture-Fantasy,  
"Romeo and Juliet"; 1812 Overture

Mr. List played the concerto with firm, vigorous rhythm and a thunderously "big" sound that at times was overdriven. The tender pensiveness of the slow movement was as intensely conveyed as the more high-spirited and grandiose movements. A combination of superb technical control and knowledgeable tactfulness marked the interpretation. Mr. Kostelanetz provided co-operative support.

In the other works Mr. Kostelanetz obtained notable tonal opulence and balance. The brilliance and energy of the readings roused the audience. Unexpectedly, the full orchestra played a non-Tchaikovsky item, "Happy Birthday", to Mr. Kostelanetz right after intermission, honoring his 56th birthday. —D. B.

### Berlioz Work Given Annual Performance

Carnegie Hall, Dec. 22. — The seventh annual presentation of Berlioz's "L'Enfance du Christ" by the Little Orchestra Society, conducted by Thomas Scherman, was a heart-warming experience. The soloists were Leopold Simoneau, tenor, as the Narrator and A Centurion, and Martial Singher, baritone, as Herod and Joseph, both of whom have taken part in all the Little Orchestra's performances of the work here; Frances Bible, mezzo-soprano, in her second appearance as Mary; and Jan Rubes, bass, as Polydorus and the Ishmaelite Father.

Mr. Rubes, an able executant, produced resonant and accurate tones, and had a keen stylistic grasp of the music. The other soloists, all distinguished, sang warmly and very expressively.

The American Concert Choir, Margaret Hillis, director, sang excellently. In Part II of the oratorio,

"The Flight into Egypt", the most consistently inspired section of the work, the chorus of the shepherd's farewell was an especial delight. The orchestra was wonderfully warm and mellow-sounding under the experienced hand of Mr. Scherman. One hopes that this memorable Christmas-time event will continue for many years to come. —D. B.

### Viennese Program On New Year's Eve

Philadelphia Orchestra, Eugene Ormandy, conductor. William Kincaid, flutist; Marilyn Costello, harpist. Carnegie Hall, Dec. 31:

Overture to "Idomeneo" ..... Mozart  
Symphony No. 8 ..... Schubert  
Flute and Harp Concerto,  
K. 299 ..... Mozart  
Suite from "Der Rosenkavalier" ..... R. Strauss  
Overture to "Die Fledermaus";  
"The Emperor" Waltz ..... J. Strauss, Jr.

Titled "An Evening in Old Vienna", this program displayed the gifts of both orchestra and conductor in a bright light for an enthusiastic New Year's Eve audience. Mr. Kincaid and Miss Costello played with seemingly effortless facility in the Mozart Concerto. It was a joyous and graceful performance, skillfully and properly drawn to a relatively modest scale.

After giving the "Idomeneo" Overture a stirring reading, Mr. Ormandy conducted the Schubert "Unfinished" Symphony. The orchestra sang exquisitely—balance and proportions of musical line were masterfully drawn, dynamic shadings were varied and expressive, the blend of instrumental timbres was delicate and sweet—the work was wonderfully realized as a unified conception. The concert concluded with lustrous performances of compositions by two Strausses, Richard and Johann, Jr. —D. B.

### New Shostakovich Work Performed by Bernstein

New York Philharmonic, Leonard Bernstein, conductor, and pianist. Carnegie Hall, Jan. 2:

"Manfred" Overture ..... Schumann  
"Don Quixote" ..... Strauss  
Piano Concerto No. 2 ..... Shostakovich  
(First performance in Western hemisphere)  
"La Valse" ..... Ravel

It was on Nov. 14, 1943, that Leonard Bernstein made his spectacular debut with the New York Philharmonic, substituting for Bruno Walter. Now—14 years later—he has been named the orchestra's musical director for next season, and this concert possibly marked a sort of anniversary for him, for he programmed two works, Schumann's "Manfred" Overture and Strauss's "Don Quixote", that he conducted for his debut. Mr. Bernstein also appeared in another role in which he is familiar—as piano soloist in a concerto he conducts. This time the work was new to audiences in the Western hemisphere—the Second Piano Concerto of Dimitri Shostakovich.

The new concerto was composed for Shostakovich's 19-year-old son, Maxim, who is a student at the Moscow Conservatory. When the work received its world premiere in Moscow in May of last year, it was Maxim who was the soloist with the Conservatory Orchestra, which was conducted by Nicolai Anosov. Shos-





Philippe Entremont

Kerr

takovich has also written another work for his son, the Concertino for Two Pianos, which was composed in 1954.

The Second Concerto cannot be considered a major work in the composer's output, and it is doubtful if he ever intended it to be. In three short movements, it is a cheerful tid-bit that is not much about anything. Except for the third movement, which is too long for its trifling material, Shostakovich has composed a concerto that is successful on the terms it sets forth. This is to say that it sounds brilliant (both from the piano and the orchestral standpoint) without making any undue technical demands upon the soloist, and it is designed to bring smiles from its listeners with catchy tunes and an ingratiating rhythmic pulse rather than pose any difficult problems. The second movement has a touch of wistfulness, and its songfulness perhaps hints that Rachmaninoff is not out of favor in Russia. The orchestra and Mr. Bernstein were in the best of spirits, and the effervescent interpretation seemed entirely suited to the work.

The conductor was not the only soloist in the concert. Laszlo Varga, cellist, and William Lincer, violinist, were heard in the Strauss tone poem. Both played with consistent beauty of tone, though Mr. Varga was more successful with the capricious moments of the knight's nature than the more reflective. Mr. Bernstein stressed the fantastic elements of the score, letting some of the poignant episodes slip through his fingers. His over-all conception was charged with such vitality and dramatic impact that he seemed almost afraid to relax lest the

structure give way. The orchestra sounded tonally lush in both this work and "La Valse". The latter was hardly given a subtle interpretation, but Mr. Bernstein projected it with such sincerity and good will that one respected his convictions.—F. M., Jr.

### Entremont Makes Philharmonic Debut

New York Philharmonic, Leonard Bernstein, conductor; Philippe Entremont, pianist. Carnegie Hall, Jan. 4: "Manfred" Overture . . . . . Schumann  
"Don Quixote" . . . . . Strauss  
Piano Concerto No. 3, in C major . . . . . Prokofieff  
"La Valse" . . . . . Ravel

The Philharmonic debut of the 23-year-old French pianist, Philippe Entremont, was a success on all counts. He was given a flashy work to play, the Prokofieff Third Piano Concerto, and Leonard Bernstein and the orchestra provided a first-rate accompaniment.

Although this concerto seldom slows down long enough to give a listener a chance to examine its parts, it is a vehicle to test any soloist's technique. This Mr. Entremont had in abundance. He could play the unnering cross-hand passages with no visible effort, and the endless running up and down the keyboard was child's play for him. The audience gave the engaging young man a long and loud ovation.

The Schumann, Strauss and Ravel works were repeated from the Thursday and Friday concerts. —W.L.

### Other Events

For the second time, Alexander Schneider presented a Christmas Eve concert in Carnegie Hall, pricing all tickets at 50 cents, with a first-come, first-served policy. Gathering at midnight, the capacity audience heard Mr. Schneider as concertmaster and conductor of a chamber orchestra lead Handel's Concerto Grosso in A minor, Op. 6, No. 4; Bach's Third Brandenburg Concerto; Mozart's "Eine kleine Nachtmusik"; and Domenico Scarlatti's "Slave Regina," with Patricia Neway as soprano soloist.

Vienna.—The Mozartgemeinde of Vienna has conferred its highest award, the Mozart Medal, on Maria Gerhart and Erich Kunz, singers; Karl Boehm, conductor; and Erich Müller von Asow, historian, for outstanding contributions in 1957 to the presentation of Mozart's works.

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